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FORTNIGHTLY

KERRANG!

Britain's loudest rock mag!



pic by Bob Ellis

SCORPIONS!

**FOREIGNER! URIAH HEEP! STYX!
ROSE TATTOO! IRON MAIDEN!
GRAND PRIX! VARDIS! ANVIL!
SPIDER! MOTLEY CRUE! TANK!**

Win Whitesnake's book! Guitar Hero — Snowy White!
Killowatt — Motorhead's sound man!

MAYHEM!

JOURNEY SHOULD be visiting Britain directly after they finish their new album. October looks the likeliest month.

RINDY ROSS of **Quarterflash**, tipped by some as the next **Stevie Nicks**, has been lending her own particular brand of sax appeal to **Hagar's** motley crew (that name again!). Apparently, in the States, where the two bands are currently on tour together, she's been coming on and taking the break in 'Piece Of My Heart'.

BASSIST ENID Williams has left **Girlschool**. At the time of going to press the reasons for her departure are not clear but we understand that lack of consistency may be the root cause.

DEEP MACHINE would like it to be known that, despite the departure of **Kevin Heybourne**, they are carrying on. The present line-up of **Andy Wrighton** (bass), **Steve Kingsley** (drums), **Tony Smith** (vocals) and **Tony Harris/Paul Smith** (guitars), has only been together some five and a half weeks but already material has been written and gigs, we're assured, will follow.

WRABIT'S 'WROUGH And Wready' album, wreviewed on import in our last issue, now looks set to be wreleased here late in March. For British purposes it will be called simply 'Wrabit', and thankfully, come in a wredesigned sleeve.

PAUL DI'ANNO, now of course, fronting his own band **Lone Wolf**, had created something of a personal pigeon-hole by describing his music as a cross between



GRAHAM BONNET: "If it moves I'll sign it."

BEDLAM WAS the order of the day at the **Virgin Megastore**, **Oxford Street**, **London**, recently when **MSG-Michael Schenker**, **Cozy Powell**, **Graham Bonnet** and **Chris Glen** — turned up to autograph a few copies of their new double-live album.

Whitesnake's **Neil Murray** topped the list of peripheral celebrities and all was hunky dory until one of the assembled album-wielding multitude told a clean-cut **Bonnet** that he wanted **Gary Barden** back — like now. Clearly perturbed, the former **Rainbow** songster took himself off and, half an hour and a good few drinks later, returned to the scene of the insult only to depart again — this time with a certain amount of assistance.

On a more sober note, **MSG** have no keyboard player as yet though they plan to start recording in April and hit the road soon after the album is complete, while **Cozy Powell** has just finished some session work on **Jon Lord's** new solo project.

Incidentally, the only casualty of the day, apart from **Bonnet**, was a fan who queued up for three hours in his lunch-break and lost his job, while the **Megastore** sold some 500 **MSG** album overall (hic).

Cheap Trick and early **Rush**. We at **Kerrang!** decline to comment.

FORMER SWEET songster **Brian Connolly**, now signed to **Carrere Records**, has just released his first solo single 'Hypnotized'. Good commercial pop/rock it might get him back in the charts but the flip, 'Fade Away', is best forgotten. A reversal of the old **Sweet** syndrome where it was the closest **HM B-sides** that mattered.

LOS ANGELES-based Steeler have just released their debut single 'Cold Day In Hell'. Although originally from **Nashville**, **Tennessee**, they're now regulars on the **LA club circuit** where **Kerrang's** man at the **Troubadour** recently saw them "whipping the crowd into a frenzy". Unhappily, their vinyl debut is unavailable in this country but interested parties can contact **Metal America Productions Inc.** at 8033 **Sunset Boulevard**, Suite 781, **Los Angeles**, **California**, 90046.

WORD FROM the States is that the new **Rainbow** album will be called 'Right Between The Eyes'... **THE EARS** of **Kerrang!** were

recently treated to a sneak preview of the new album by **Asia**, the 'supergroup', featuring **Steve How**, **John Wetton**, **Geoff Downes** and **Carl Palmer**. The LP, set for release through **CBS/Epic**, should surface within the next few months and live dates can be expected before the end of '82.

DIAMOND HEAD, who release an EP 'Four Cuts From Diamond Head' on April 2 have lined up the following dates in March and April. They are **Edinburgh Caley Hall** March 25, **Manchester Free Trade Hall**, 26, **Hinckley Leisure Centre** 27, **Gravesend Woodville Hall** 28, **Oxford Blades** 29, **Bristol Granary** 30, **Colwyn Bay Pier Pavilion** 31, **Newcastle Mayfair** April 1, **Wolverhampton Civic Hall** 4, **Swindon Brunel Rooms** 5, **Plymouth Polytechnic** 6, **Mansfield Leisure Centre** 9. Local support bands will be used throughout.

VARDIS, WHO'VE recently released their third LP, **Quo Vardis**, will be supporting **Slade** on all dates of their **British tour**. Some headlining gigs will follow.

WHERE ARE THEY NOW?

ANOTHER PICTURE from our vaults. The young man pictured below helped co-form a band who went on to be one of today's leading hard rock outfits. To win an lp token tell us who he is and which band it was he helped form.

The winner to the 'Where Are They Now' competition in **Kerrang!** No 10 is **Jane Rieber**, 10 **Grosvenor Road**, **Billingborough**, **Sleaford**, **Lincs**. And the answer was, of course, **David Coverdale** who served his apprenticeship with **Deep Purple**.



TOUR NEWS!

MOTORHEAD have decided to end their massive nationwide tour with a special one-off date in a circus big-top. A special tent, holding a capacity of 5,000 **Motorheadbangers**, is being set up on the **Milton Estate** in **Cowley Road**, **Cambridge**, and the event will take place on April 12. The support acts for the concert will be **Tank** and **Raven** and the show begins at 6.30pm.

Tickets for the show are priced £5 and are now available at **Andy's Records** in **Cambridge**, **Norwich**, **Bury St Edmunds**, **Bedford** and **Peterborough**. Postal applications are also being accepted and the address to which stamped-addressed envelopes should be sent is **Super Tents Ltd**, 7 **Highfield**, **Caldecote**, **Cambridge**. For further details tel: 0954 21037.

WOLF, a band that includes four of the original members of **Black Axe**, have been working recently with **Judas Priest** producer **Tom Allom**. The result is the excellent 'Head Contact (Rock 'n' Roll)', their debut single for **Chrysalis Records**, and when they go back in the studio to record an album it's likely that **Allom** will again take charge. In the meantime, the boys from **Carlisle** are hoping to support on a major tour and a permanent move to **London** is planned.

ENID: out of **Girlschool**



IRON MAIDEN COMPETITION WINNERS

FIRST PRIZE OF BRUCE'S WRIST BAND AND PICTURE SINGLE:

Nicholas Perkins, **West Midlands**.

RUNNERS UP, PICTURE SINGLES:

Julie Brunt, **Edenbridge**, **Kent**.

Richard Wade, **Northallerton**, **N. Yorks**.

John Robinson, **Darlington**, **Co Durham**.

Stewart Duncan, **St. Austell**, **Cornwall**.

E. Gauaghan, **Seedley**, **Salford**.

Mark Anderson, **Cleveland**.

Steven Way, **Haslemere**, **Surrey**.

C. M. Edgington, **Marlborough**.

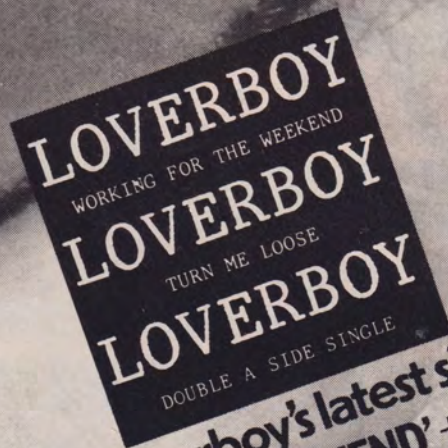
Sherm, **Wrexham**, **Clwyd**.

Andy Pilling, **Wigan**, **Gt Manchester**.

Nigel Thackeray, **Sutton**, **Surrey**.



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BLITZKRIEG IN PARIS!

Steve Gett joins 8,000 crazy French Metal Fanatics on the Scorpions' current European Tour

Photographs by Robert Ellis



WILD SCENES at the Paris Hippodrome. Eight thousand crazy French Metal Fanatics are surging towards the stage with little regard for their own safety, let alone the welfare of others. Every now and then a body is carried through the photo pit by anxious security staff — evidently this is no place for the faint-hearted.

The venue itself is basically a huge tent and lends itself extremely well to the inducement of rock'n'roll mayhem. From the outset the crowd has been on its feet; those anxious to secure a better vantage point to watch proceedings have scaled the dizzy heights of the lighting towers. The sights of all present are set firmly on five guys on stage who are in the midst of delivering an electrifying set of blitzkrieg hard rock.

They are The Scorpions and this concert in the French capital is one of the early dates on their current European tour. The Deutsch rockers have been relatively inactive on the live front for nigh on 18 months but now with a brand new album 'Blackout' under their belts they're back with a vengeance. The Parisian audience welcome their return



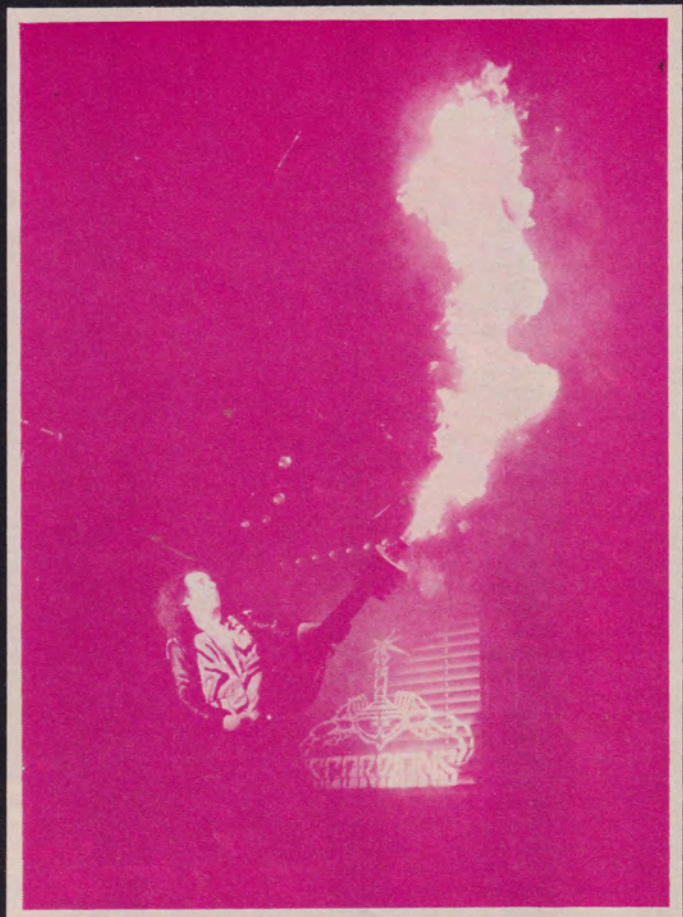
with open arms — indeed with such fanatical support the success of tonight's gig is practically guaranteed.

Be that as it may, The Scorpions are putting in 100% effort into their performance and playing as well as I've ever witnessed them before. Perhaps the fact that they've been

away for a while makes them more appealing — absence makes the heart grow fonder — but whatever the reasons, the group's concert is laced with intensive energy and spark. Add to which the stage presentation and lighting effects are striking to say the least. But then again, those who have ever witnessed The Scorpions live will doubtless attest that they've always had an eye for *The Spectacular*.

Meanwhile, back to the music. The new live show spans a wide spectrum of Scorpions material, although the majority of the tunes are culled from the 'Lovedrive' and 'Animal Magnetism' albums. The Paris show starts with the title track of the new LP after which the band launch into a hell-raising rendition of 'Don't Make No Promises'. Other songs aired include 'Make It Real', 'We'll Burn The Sky', 'Loving You Sunday Morning' and 'Always Somewhere'. The best part of the gig though is when the Scorpions hit hard with the skullcrackers 'He's A Woman She's A Man', 'Lovedrive' and 'Another Piece Of Meat' — absolute magic!

Visually too, the band can't be



faulted. Indeed, I can't recall having seen more posing on a stage since last catching the mighty Van Halen. The Scorpions have every move timed to perfection. At the end of each song they leap in formation in a totally arresting style. Rudolph Schenker is practically in a world of his own, charging around with Flying V in hand, as is his partner in six-string crime Matthias Jabs, who favours Gibson explorers and Fender Strats for his axe attack. The latter has had to follow in the footsteps of both Michael Schenker and Ulrich Roth — no mean feat, and at last it would appear that he is really coming into his own. Some of his lead breaks, despite the evident Eddie Van Halen influence, are incredible.

Main reason for the lack of activity on the Scorpions front recently has of course been the result of Klaus Meine's ongoing vocal problems, but happily he's now back to full strength. One thing that one can't help being amused by are the extravagant facial expressions donned by the group. In fact it's reassuring to see them smile occasionally and realise that they don't take themselves too seriously. At one point Rudi Schenker and drummer Herman Rarebell are in hysterics — a sure sign that there's a 'wind-up' in progress. But you can't be sure who the victim of their amusement is!

Besides the song 'Blackout', the only other new cuts played are 'Can't Live Without You' and 'Dyna-



mite', which brings the main set to a close. When they complete the latter the band leave the stage under Rarebell's drum riser which has been raised some seven feet above the ground! For the first encore they return with 'The Zoo' before climaxing with 'Steamrock Fever'. Why they insist on doing the last one, I can't be sure, for it's positively lightweight compared with the rest of the set. It may seem unfair to knock them just for this song but when you consider that they could play something like 'Catch Your Train' (Hammersmith perhaps?) you begin to wonder.

Once the houselights have been switched on, the audience are

CONTINUES NEXT PAGE

rapidly ushered out of the venue and gradually the 'smoke' begins to settle. While the band take a break in their dressing room/caravan manager Peter Mensch paces about like a man on hot coals: "I've seen some bad shows in my time and I've seen some good ones" he tells me. "That was a GREAT show!" I can't argue with him.

After spending a while with Klaus Meine, discussing his vocal problems, along come Herman Rarebell and Rudolph Schenker for a chat about Scorpions' activities since they last played in Britain in October 1980. The drummer has the best command of the English language in the group, although both Klaus and Rudi are becoming better versed in the 'lingo', doubtless due to the band's break-through on the international circuit.

Klaus: "After we finished touring in England we took a month's break before we started rehearsing and working out songs for the new album. We did all the backing tracks in the South of France and everything was fine, but when we went back to Cologne and started working on the vocal parts I found that I had a real serious problem."

Herman: "When it happened, he told the band that he had to go to a doctor in Germany and we thought he'd probably be about two months. But then he had to go and see a specialist in Vienna and it all carried on month after month."

Klaus: "The problem was that after I had the operation in April I wasn't allowed to talk for a few weeks. And then the doctor said 'OK — go to the studios — sing full power — no problems' So I went in and tried to sing ... but there was no power — nothing! I then went back to the hospital and they found out there was a pollup in my throat coming out from the first operation. Then I had to have another operation and it was the same thing where I was not allowed to talk afterwards. I had to sit around watching TV and playing games!"

Herman: "He was having to give us hand signs when he wanted something!"

Klaus: "That's true — and when I went back into the studio to listen to the tapes the others had done I had to write down my comments on a piece of paper. Like 'This is great' or 'This is f—king shit!'"

While Klaus was suffering with his voice, the rest of the band were getting on with the music for the album. Apparently they had an abundance of songs on their hands. I asked when most of the writing had been done?

Rudolph: "When we finished touring. Normally I write on the road but this time we were on tour so long that I didn't have much time."

Herman: "He had too many black-outs!"

Rudolph: "Yeah, too many black-outs, that's right. The thing is that now we have so many friends around the world that when we're touring there's not much time to sit down and think about writing. So when we got back to Germany, we were able to sit back and think about all the experiences we'd had."

Herman: "For him (he points at Klaus) it's important to go on the road, because that's where he gets all his inspiration. For example, the



song 'The Zoo' was inspired by being in New York and going along 42nd Street."

Klaus: "Like today in Paris, when I went out shopping, I had this great inspiration for a new song. (He sings in mock Maurice Chevalier style) 'Ooooooh, Champs Elysees ...'"

So where did the idea for the title 'Blackout' come from?

Rudolph: "It was Herman's idea ... I had a problem in Cleveland!"

Herman: "He had a problem! You know what it was? No problem, he was totally out — he couldn't even talk anymore! So I said 'What you had was a blackout'."

Rudolph: (Noting-my bemused expression elaborates) "Then I remember what I did in Cleveland — with policemen and TVs!"

Herman: "I'll tell you, because he can't remember. He got so f—king drunk that he started doing things like putting wine in the TV and then kicking it over. Next thing, he got lost somewhere in the town. A policeman found him standing in front of a store. He thought he was going to break in and so he pointed a gun at him. Rudolph thought everything was OK but the guy made him stand still and put his hands up. His wife was really frightened — she thought he was going to shoot him. He was so pissed that he didn't realise what was going on."

At this juncture we're interrupted by Peter Mensch who informs the Scorpions that there are a lot of people outside waiting to leave. Herman reports that he'll be out in a minute. His manager isn't quite so nonchalant. "People aren't bashing on the door

to see you Herman — they just want to eat!" The drummer promises that we'll be out shortly.

Rudolph: "So that was the situation for 'Blackout'. But now I think the title applies to a lot of things and not just what happened to me. For Klaus with his voice and also the fact that the group has been away for a while. But I think it was good for us to have this break. It made us more creative and I think we've come up with our best album ever."

Klaus: "After being on the road for so long we agreed that we needed a creative break in order to do a better album than 'Animal Magnetism'."

The Scorpions themselves are convinced of this fact and before we left the Hippodrome they provided a brief resume of 'Blackout':

Herman: "'Blackout' is a fast one — a rocker — and it makes a good opener."

Klaus: "The next track 'Can't Live Without You' is a song about the audience. I had the idea last year when we had this 'blackout' and I realised that we can't live without touring and our audiences — or it can also apply to a woman. 'No-one Like You' is about those times when you're on tour and you come back to the hotel feeling lonely."

Herman: "'Give Me All I Need' is basically a story about a woman who gives you all you need and 'Dynamite' speaks for itself. 'Arizona' — that's just saying how much it's a crazy town, everything is crazy there. 'China White' is my favourite song on the album ('Mine too' — adds Rudolph). It's a really heavy song and it's all about the situation as it is right now in the world. Every-

thing's up and down and nobody knows what's coming next. And finally 'When Smoke Is Going Down' is about that feeling on the road when the show is over."

And so it's time for us to leave the gig. Our interview continues in the back of a car where I find myself sandwiched between Schenker and Rarebell.

Rudi has had to play with three different guitarists over the years and I wondered how he feels their styles differ.

"Each one has had his own very different style. OK, I can say now that my brother was the best that's my opinion — I mean if I don't know my brother, then what? But the other two have both been good to play with. Ulrich Roth was very good and I now feel that Matthias is excellent for Scorpions. It wasn't easy for Matthias but he's worked out really well."

Rudolph then proceeds to give a run-down of the evolution of the band with an album-by-album analysis of their history.

"I think that 'Lonesome Crow' was a very good album for us at the time," he recalls. "We did everything in six days — all the recording and the mixing! 'Fly To The Rainbow' was a new situation for us as Ulrich Roth joined and we tried to make a new thing. We didn't sell as many records but more people seemed to be interested. 'In Trance' was a new beginning. We met our producer and after doing gigs outside Germany, our heads really began to think about rock'n'roll. 'Virgin Killer' did us a lot of good because of its success in Japan. The people over there really picked up on it and it brought us onto the international market."

Herman continues: "Taken By Force" was the first album I played on with the band, but it was still the old Scorpions basically. When I joined I had the feeling that the band was divided between Ulrich Roth and the others. To me the band really started to work as a unit after he left. The next one was the live 'Tokyo Tapes' and I feel that there's a lot of energy on that. The playing is so-so — it could have been much better. I think the next one we do will be mind-blowing. 'Lovedrive' was the start of a new era and we progressed with 'Animal Magnetism'."

Going back to the 'Lovedrive' LP recalls a period when Michael Schenker rejoined the band temporarily. However, Herman is loathe to comment too much about that subject. "To talk about Michael is pointless," he maintains. "He is a great guitar player but to keep him in the band ... I don't know how to explain this to you. It's impossible, but say he plays in Paris with us tonight and feels tomorrow he should go to Morocco because he needs five days off — he'll go. All I can really say is that he's a great guitar player, but it didn't really work out."

Finally I put it to the band that they look to be thoroughly revitalised after their 'Blackout' and that it shows in the live show where they appear to be enjoying themselves. Rudolph agrees, "It's great to be back on the road. We like to have a good time on stage and if the audience see us going crazy, then they'll go crazy."

JOURNEY

the album

JOURNEY

ESCAPE

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Escape



Album: CBS 85138
Cassette: CBS 40/85138



NEAL KAY: top row, second left and some of the Woargh merchants

ROCK'N'ROLL TEACHER

The future of rock music lies in our schools, says Neal Kay. Geoff Banks (CSE mayhem) takes a lesson.

SO WHAT is a disco? How long is a piece of string? Well, in most cases you could be forgiven for thinking a disco was a place where people with zero taste in music and even less taste in clothes pay vast amounts of money to shake their funky stuff and drink lemonade.

But believe it or not there are still places around where, despite current fashions and trends, rock is the order of the day. One such place is Neal Kay's Soundhouse. Touring the none too trendy areas of north and east London he's managed to turn some otherwise dodgy boozers into sanctuaries where those about to rock can seek refuge from television and rows about length of hair.

Anyone who saw the results for best DJ in our recent Kerrang! Readers Poll could hardly fail to notice Neal's name at number three, up there amongst the radio one big shots (Dave Lee who?). Obviously the lack of decent rock music on our radio waves has driven the more adventurous rock fans in search of alternative entertainment. This, coupled with the news that the very same Mr Kay had been approached by the Inner London Education Authority to teach the history of rock to schoolkids, demanded further investigation.

You can imagine what was going through my mind. O levels in Black Sabbath lyrics? CSE Headbanging? So it was with satchel slung over shoulder and school cap and tie brought out of retirement that I made my way in search of the Mobile Mayhem Master.

First stop on the journey was Neal's flat in north London, where what was to be a brief chat about the four R's (Reading, Riting, 'Rithmetic and Rock) turned into a three hour spectacular on everything from Al Jolson to Motorhead, followed by an ear splitting visit to the Green Man pub, Thursday nights stop on the Soundhouse roundabout. So why teach kids about rock and roll, and how the hell did you get involved?

"It's a really strange story and

you're going to find it hard to believe, but I was out having a meal in a restaurant and this guy at the next table took what looked like manuscript papers out of his briefcase and started making alterations to them. It was obvious he was some sort of musician. He wasn't a longhair or anything like that, he didn't look part of rock 'n' roll, but after a while we got talking and I found out he was a teacher at the Royal Academy of Music which interested me because for a long time now I've thought the things that are going on at street level are by and large diabolical.

"It's clear that the standard of music in rock 'n' roll is descending rapidly. So I said to him you're very lucky teaching at the RA because you've got the cream there. It may be classical music but at least you have willing students who are totally devoted to what they're doing'. Then I went on to explain how, since the decline and fall of the heavy metal empire as dictated by the 'Sounds' merchants, we're in big trouble, because we need people with real talent — people who can write songs and people who can play with technical ability. Music has to be good to last. If it ain't good it won't, we all know that. I explained all this to the guy and said 'There's only one place we can arrest the drop and that's at school level, because all the decent musicians avoid rock 'n' roll'.

"Anyway, this guy put me in touch with the head of music at ILEA who thought it was a good idea and at the moment we're having talks with the head of a school in south London where we hope to start the course as soon as possible. Although musicians will get a lot out of it it won't only be of interest to them. We're going to point out the need in the industry for technicians, caterers, accountants, HGV drivers. It's a whole separate industry and school is the best place to find people to work in it. I intend to show how over the past 30 years music has progressed, not simply in itself, but also in presentation and relevant technology. And if we find a hall big enough we plan to take in my, by then, 10k PA for some practical demonstrations!"

TOP 30 KUTS

- 1 BACK IN BLACK, AC/DC, Atlantic 45 live B-side
- 2 NEW ORLEANS, Gillan, from 'Double Trouble', Virgin
- 3 MYSTERY SONG, Status Quo, Vertigo 45
- 4 RUNNING WITH THE DEVIL, Van Halen, Warner Bros 45
- 5 ALL RIGHT NOW, Free, Island 45
- 6 ARMED AND READY, Michael Schenker Group, Chrysalis
- 7 NO CLASS, Motorhead, Bronze 45
- 8 LAYLA, Derek And The Dominoes, Polydor 45
- 9 RUNNING FREE, Iron Maiden, EMI 45
- 10 RUN TO THE HILLS, Iron Maiden, EMI 45
- 11 KEEPING A RENDEZVOUS, Budgie, RCA 45
- 12 SIN CITY, AC/DC, Atlantic 45 B-side
- 13 LET IT RAIN, UFO, Chrysalis 45
- 14 SOMETHING FOR NOTHING, Rush, from '2112' Mercury
- 15 LETS GO, Vardis, Logo 45
- 16 COME ON, Whitesnake, from 'Live—In The Heart Of The City'. Liberty-United
- 17 LIGHTNING TO THE NATIONS, Diamond Head, from White Label Promo album
- 18 I DON'T KNOW, Ozzy Osbourne, from 'Blizzard of Ozz.', Jet
- 19 TURN UP THE NIGHT, Black Sabbath, from 'Mob Rules' Vertigo
- 20 WARPED, Blackfoot, from 'Tomcattin' ATCO
- 21 PURPLE HAZE, Jimi Hendrix, Reprise 45
- 22 SHOT DOWN IN THE NIGHT, Hawkwind, Bronze Live 45
- 23 ROCK AND ROLL, Led Zeppelin, Atlantic Import 45
- 24 PANIC IN THE STREETS, Praying Mantis from 'Time Tells No Lies' Arista
- 25 LIKE YOU DO, REO Speedwagon, from 'Live — You Get What You Pay For', Epic
- 26 EASY LIVIN', Uriah Heep, from 'Demons And Wizards', Bronze
- 27 ROCK CITY, Riot from 'Rock City', Ariola
- 28 LAZY, Deep Purple, from 'Made In Japan' Purple
- 29 GIVEN THE DOG A BONE, AC/DC, From 'Black In Black', Atlantic
- 30 DON'T TOUCH ME, Starfighters, from 'Starfighters' Jive

Compiled by Chris Spencer from requests at the Heavy Metal Night held at the Colwyn Bay Pier featuring live bands Magnum and Trouble.

IRON MAIDEN



NEW ALBUM & CASSETTE

THE NUMBER OF THE BEAST

OUT NOW

PRODUCED & ENGINEERED BY MARTIN BIRCH

EMC 3400



IF URIAH Heep have lacked anything over the years it's been a sense of timing. Formed in the wake of Zeppelin and Purple, they appeared almost instantly passé and, despite considerable success both in Europe and the States, have spent much of their 12 year history pushing back the six feet of earth collectively shovelled by a hostile rock media.

But criticism, though excessive, hasn't been unprovoked. Following the death of bassist Gary Thain in 1976 (he suffered a near-fatal electric shock onstage in Dallas, Texas, and later took an overdose of pills) the band, hampered by constant changes in personnel, began to lose both direction and musical identity. The 'Conquest' album, released in 1980, was the final straw. A tired, torpid affair, the complete antithesis of its title, it confirmed the original spark had vanished and in the middle of recording its follow-up Mick Box, the band's co-founder and sole permanent fixture, decided to call it a day. Gregg Derchert (keyboards), Chris Slade (drums) and John Sloman (vocals) were sacked and Heep's shrapnel-shot colours unceremoniously half-masted.

Initially, a salvage operation was planned with bassist Trevor Bolder but the latter, under financial pressure, couldn't afford to remain idle for long so when an offer came from Wishbone Ash Box, unable to offer guarantees, advised him to go. And then there was one...

"After the break-up with Trevor I went down to the off-licence, got two litre bottles of whiskey and shut myself in my apartment here for three days. It was absolute self-pity. I took the phone off the hook, locked the door and drunk myself into oblivion. I'd wake up with a headache, get the Alka Seltzer then come six at night start washing it back again.

"On the third day I got the worst headache

of all, I couldn't even move my head off the pillow, so early that evening I cooked myself something to eat and thought, right, you've got it all out of your system, now's the time to get yourself together."

Today, after 18 months in the wings, a period of recruiting, restructuring and rethinking, Heep return centre-stage with a new album, 'Abominog', and a new set of names on the sleeve. With John Sinclair (keyboards), Bob Daisley (bass), Peter Goalby (vocals) and one-time Heepster Lee Kerslake (drums) now flanking the die-hard Box, it's the band's strongest formation since 'Demons And Wizards' (1972) and one that can at last lay claim to contemporary appeal.

With an approach based on traditional,

OUT OF TH

old-school values Heep have long epitomised all that is unhip. But at a time when even the spearhead of HM's new wave are looking to couple power and drive with something beyond basic wallop their quality musicianship and thoughtful arrangements align them closely with current trends.

At present the band are on a low-key, low-budget tour of America, playing 2,000-5,000 seaters (small by American standards) as a way of honing stage presentation and testing new material. For Mick Box it's his first time onstage in almost two years but at a meeting, just prior to his departure, at Bronze Records London HQ he showed no signs of tension. The traumas and the lost weekends are clearly behind him. So what went wrong in the end?

"Well it all got split by egos or whatever you want to call it. John Sloman wanted to go his own way and part of the magic is all the people in the band going in the same direction at the same time. Frankly, it got too serious and when that happens everything on record becomes mechanical and the feeling goes. It's painful.

"So I phoned everyone up and said 'look, it's over', which sounds a bit matter-of-fact but was actually very emotional. Then I went to see Gerry Bron (Bronze boss), told him what had happened, that I realised we'd

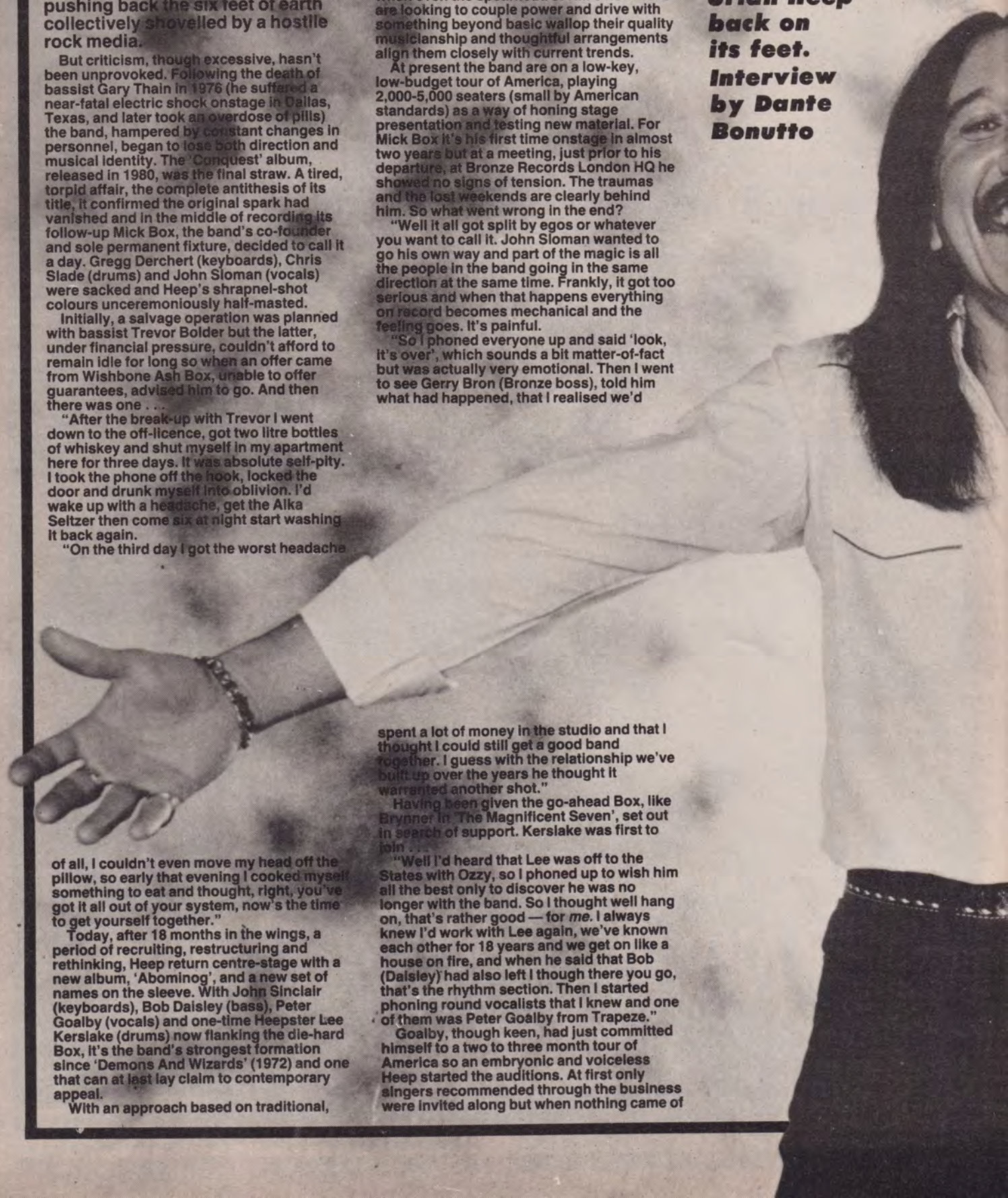
**Mick Box gets
Uriah Heep
back on
its feet.
Interview
by Dante
Bonutto**

spent a lot of money in the studio and that I thought I could still get a good band together. I guess with the relationship we've built up over the years he thought it warranted another shot."

Having been given the go-ahead Box, like Brynner in 'The Magnificent Seven', set out in search of support. Kerslake was first to join...

"Well I'd heard that Lee was off to the States with Ozzy, so I phoned up to wish him all the best only to discover he was no longer with the band. So I thought well hang on, that's rather good — for me. I always knew I'd work with Lee again, we've known each other for 18 years and we get on like a house on fire, and when he said that Bob (Daisley) had also left I thought there you go, that's the rhythm section. Then I started phoning round vocalists that I knew and one of them was Peter Goalby from Trapeze."

Goalby, though keen, had just committed himself to a two to three month tour of America so an embryonic and voiceless Heep started the auditions. At first only singers recommended through the business were invited along but when nothing came of



E ASHES



this an ad was placed — with predictable results. Tapes and letters arrived from some 800 hopefuls and Box and co proceeded to give each one a listen, a lengthy process finally brought to an end by Goalby, back from the States by this time, who after a brief rehearsal session secured the job.

As Bron had given Box the option of reviving the band under a different name, the idea of using a rhythm guitarist instead of a keyboard player was discussed. But when, after putting out the feelers in America, Australia, Japan and Europe, the Heep

fare better in their own Roundhouse Studio, London, where under the guidance of producer Ashley Howe (tape op on the early Heep albums and co-producer of 'High And Mighty') 'Abominog' emerged some two months and a good many 18 hour days later.

With Howe being naturally American-minded, it's not surprising that the album's at its best when it comes closest to capturing that distinctive AOR sheen, most notably on 'Chasing Shadows', 'That's The Way That It Is' (easily better than the version on Graham Bonnet's 'Line-Up' LP) and, above all, on 'Prisoner' a song lifted by some exemplary winding lead. The presence of five covers may raise doubts about the quality of the band's writing but where homegrown numbers are included it's noticeable that everyone gets a credit.

"We all contribute in this band whereas Hensley wanted to write everything and didn't want anyone else involved. That's all very well as long as you're getting hit after hit but when you go two or three years relying on that person and the results aren't coming you've got to start asking questions. Basically, Kenny dried up in his writing."

At one stage, when the present line-up was just a distant speck on the Box horizon, Heep's longstanding guitarist considered staying in the States (he has a house near El Paso) and building things from there. But having worked with US musicians at various sessions he remains unconvinced by their approach.

Mick then recalls how he started off 'playing' a tennis racquet, then a ukelele and then a guitar purchased from the pawnbrokers for £12.10 shillings ("I used to take that and my amp and go to a gig on the bus") before graduating to a Hofner, a Telecaster and, most recently, a Velvet Hammer — a ballsier mutation of the Strat built for him in Chicago. Having just completed a deal with Washburn, however, it's mainly their guitars he'll be using on the road where, providing all goes well in the States, the band will deliver a set divided equally between the old songs and the new.

MICK BOX: "We all contribute to this band"

agency deduced that the name still carried a clear commercial clout, it remained untouched, inspiring the return of certain traditionally associated elements.

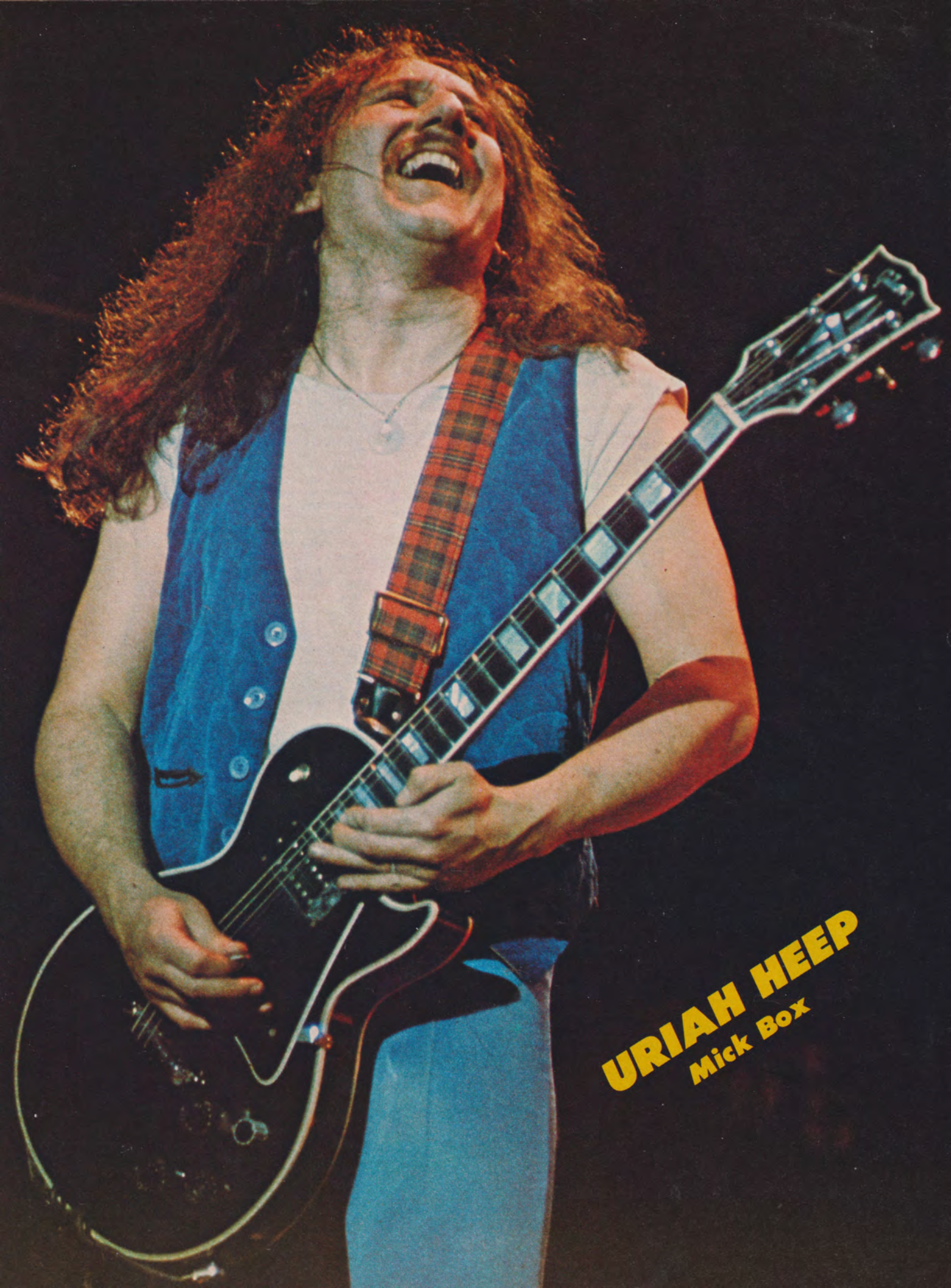
"We wanted to take it back to the basics of what Heep was all about then bring it up to date. The most essential thing was the Hammond organ sound and my style of guitar playing and we wanted to retrieve that because in the 'Conquest' line-up Gregg used to play a CS-80 and try to fabricate the organ sound and it didn't work. It came out very weak.

"What happened with John was we were all sitting round Lee's one day and he phoned up to see what was going on. He was based in Los Angeles at the time and, having heard that Blizzard of Ozz were going over, was hoping to see Lee again. The Heavy Metal Kids, who John used to be with, had toured with us extensively in Europe so we all knew each other. Anyway, the band he was knocking around with had just packed it in so I said let's get him over. We sent him his ticket and he stayed until the album was finished."

At first the band ensconced themselves at Ridge Farm Studios, Sussex, but after a month or so Bronze decided they'd probably

For Heep, who hope to play Britain in late summer, the coming year will be a time for exorcising bad memories and building on an expansive following seemingly undaunted by the band's recent inactivity. India and the far east clearly want a tour, Russia, where according to a BBC World Service poll the band rank second only to Abba in popularity, wouldn't say no if such a thing were possible while in Britain the fan club, as always, continues to thrive.

A Scottish couple, Robbie and Carol, have even named one of their children after Lee and Mick and write to the duo informing them of the infant's progress. Mick, legal owner of the Heep name, would like to see it outside concert halls in 20 years time and Lee Michael Jnr, with the aid of a few guitar lessons, might just be the one to grant his wish. Cue fireworks, cue dry ice and 'Gypsy' lives on forever...



URIAH HEEP
Mick Box

FOREIGNER



MAY THE FORCE

Foreigner have got it, Steve Gett gets it (Geddit!!)

FRIDAY NIGHT at the LA Forum: thousands of exuberant Californian youths are shouting, whistling and cheering in anticipation of Foreigner's imminent on-stage arrival. The houselights are out and the atmosphere inside the auditorium has reached fever pitch. The countdown is underway and within minutes a figure '4' is flashing on two giant screens that flank the stage. Suddenly, we have lift-off! Foreigner are off the ground, steaming ahead at full tilt with a piledriving rendition of the song 'Long Way From Home'. The point of no return has been reached and for the ensuing 90 minutes the band deliver a highly energetic set comprising numbers both old and new.

Quite simply, Foreigner cannot fail since they are nothing less than a MEGAGROUP in the States. Their record sales are phenomenal and live appearances attract sell-out crowds. Indeed, at this juncture they're probably at the height of their popularity, with the 'Foreigner 4' LP occupying a regular place in the US album charts. Tickets for tonight's show have been like gold dust and everyone present is determined to have a good time. Each tune played is treated as a classic and of the past material 'Dirty White Boy', 'Head Games', 'Cold As Ice' and 'Double Vision' elicit particularly mayhem response. However, the most popular tunes are the three hit singles lifted from the current '4' record.

'Waiting For A Girl Like You' has been given an ingenious arrangement and commences with minor musical accompaniment during the first verse and chorus, thus allowing Lou Gramm to shine with some superb vocal work. He is the BUSINESS! When he introduces 'Urgent', the crowd go crazy and when Junior Walker comes on to play the lead sax break they go berserk! It's hard to describe the enthusiasm generated by the Yank audience — words like hysteria and adulation do not do it justice. The other chart smash 'Juke Box Hero' receives similarly ecstatic response, particularly when a massive inflatable juke box is erected behind bassist Rick Willis.

Upon completion of the main set, Foreigner return for several encores that feature 'Hot Blooded' and 'Headknocker'. To these ears, they fail to cut it with the latter and it's curious how they persist in using the song when they have plenty of other good material on their hands. Far more preferable would have been another cut from '4' — 'Nightlife' and 'I Don't Wanna Break It Up' immediately spring to mind. Nevertheless the fans are happy and that's the bottom line. Mind you, by this stage the group could have played a couple of nursery rhymes and still won them over. In a nutshell, Foreigner at the Forum is a



MICK JONES: ouch, can someone untangle my fingers?

complete success.

Afterwards, the dressing room is packed with an assortment of the LA ligger fraternity — the likes of Glenn Hughes, Gary Wright and the Sabs' Vinnie Appice mingle with the band before everyone slopes off to an exclusive (!) party at a Hollywood art studio . . .

Three days later Foreigner are back at the Forum, having managed to slot in a second date following the sell-out of the first. Once again, their performance is disgustingly good! There are a couple of song changes, but basically the set remains the same. Over the weekend they've played a gig in Las Vegas and consequently Lou Gramm's voice is a little strained. None the less, he provides some spine-chilling moments, hitting some amazing notes. Junior Walker returns for a second jam during 'Urgent' and if anything the audience is even wilder tonight. At the end of the concert there can be little doubt that Los Angeles has been taken by force . . .

The following afternoon Mick Jones, guitarist and driving force behind the band, is relaxing in his room at the plush L'Ermitage hotel in Beverley Hills. He's casually clad in T-shirt and jeans and with a heavy bronzed tan looks the epitome of rock'n'roll success. Indeed, when he first formed Foreigner in the mid-seventies I doubt whether he envisaged just

how big the band would become. Yet, in spite of their worldwide success, Foreigner still tend to be knocked by the press and dismissed as little more than an American radio group. They should care. Their four LPs have all become million sellers. Yet one wonders whether Jones ever gets annoyed by the negative press response and why he thinks Foreigner come in for such a hard time.

"I really don't know," he answers. "For the major part though it seems that the people who do give us adverse criticism tend to be those who've already decided beforehand that they're not going to like us. They make up their minds before listening to anything. I don't generally let myself get upset by it though and it doesn't worry me too much. I do when it's serious and if it's someone I respect then I'll listen. I might not agree but I might think about their comments. But those people who set out to write negatively about the band I won't bother with. And I can usually tell by the first paragraph how the review's going to turn out."

"People have said that we just cater for the radio but I don't believe that's all true. It just so happens that radio stations play us a lot. We don't cater to anybody except ourselves. I'm aware of the radio but I don't write or function for it."

When 'Foreigner 4' emerged last

summer critical response wasn't quite as vehement as it has been previously — perhaps people realised that there was no way they could stop it from becoming a multi-million seller! However, that having been said, it was far stronger than the first three albums and initial spins convinced me that the band had come up with a winner. In fact, I make no apologies for ranking it as the best album of 1981 — if you've not heard a copy, check it out immediately. But it was very much a make or break release for Foreigner. 'Head Games' had been somewhat disappointing and one wondered how the group would fare next time around in the studio . . . mind you, it was one hell of a wait to find out. Two years, to be exact.

"It was a very long process," explains Mick. "At times it was too long. But basically what happened was that I'd felt we'd slipped a little bit in our intensity on the last album. Then we went through that period of change (the exit of Ian MacDonald and Al Greenwood) and so I felt that we had to be really sure of what we were doing. It was difficult after we'd decided to make the changes because we wondered how people would accept us. Not knowing how much the other two had contributed, people tend to get ideas. In reality, this album is proof of how important their contribution actually was. (Very subtle) It brought Lou and I much closer and things were very

BE WITH YOU

intense. We'd spend days locked away in this barn in the country, sitting across a table from each other writing and throwing ideas back and forth. But in the end I was very happy with the album and I'm very proud of it. I think it was definitely a step forward for us and I feel it's almost like the first LP in a new series."

'Foreigner 4' was of course produced by 'Mutt' Lange, who was clearly very instrumental in giving the band that total sound which is evidenced on the final product. How much of an influence was Mutt in the actual recording?

Mick: "It's probably the best experience I've had working with someone so far. It was very heavy between us at times and we were constantly challenging each other. He's very straightforward though, no bullshit, and he really wanted to help us make a tremendous album. We didn't really have arguments but sometimes you could have cut the air with a knife!

"When he came in we'd been rehearsing for a while and then we took a break to sort things out within the group. Half the songs were adjusted and changed around a bit — they were shaped a bit differently and some of the weak parts were re-written. I think the reason that the material wasn't quite together was that my heart wasn't really in it that much. That's why the decision about the personnel change came about. It just wasn't comfortable anymore — the creative ideas had gone. I knew I had to take care of certain things within the band, which weren't anything to do with Mutt. And so we took that break before getting things going again."

Once Mick had resolved Foreigner's internal problems he was able to concentrate on working on the LP. However there was still a good deal of work ahead as Mutt and Mick sought perfection. Looking back on the ordeal Jones comments: "Working with Mutt was a very challenging thing to go through.

"Whether we'll be working with Mutt on the next record I can't really say at the moment. I don't know what his schedule is and I haven't really thought about when we'll be going into the studios — it'll probably be some time towards the end of the year. I like to keep my mind open about things like that. I guess the next album that comes out will be a greatest hits package — there might be one or two live tracks on it as well. That'll give us a bit of breathing space."

In the meantime, Foreigner can reap the benefits of their hard work in the studios. They've now been on the road since last August, when they kicked off the 'Foreigner 4' tour in Europe. In fact it was at the end of that month when they came to England for two gigs, their first since the 1978 Reading Festival, London and Birmingham. To be quite honest, their Hammersmith Odeon



LOU GRAMM

show was terrible and reminding Mick of the concert he looks genuinely embarrassed. "Yes, that wasn't very good!" Hopefully though, Foreigner will be back in

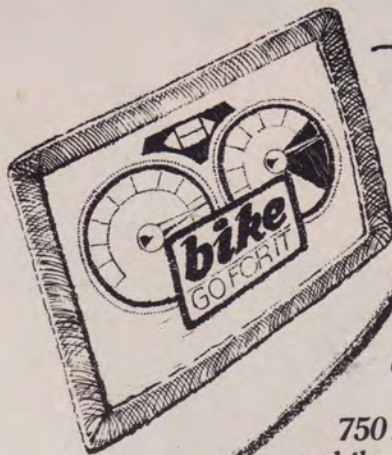
Britain before the end of '82, either for summer festivals or possibly a tour.

"I'd really like to come back and tour Britain properly — I mean, all we've done in the past four years has been Reading, Birmingham and Hammersmith. Unfortunately it's been a case of spending a lot of time here in the States but in spite of that I've always tried to think about Europe. I wouldn't like to say that I've been outvoted as far as touring there's concerned — it just hasn't come together. It would be nice to come over for a 10-day tour or something but it would take a lot of careful planning. At the moment everything we do live is geared to BIG — in a way I'd like to work on scaling things down. Basically we

need the right places to play."

Although Foreigner haven't appeared on this side of the Atlantic much, Mick Jones still likes to return to his native country whenever possible. One suspects that his next visit will probably coincide with a festival gig for the band, however nothing has been confirmed at this stage. Over the next few months Foreigner will be gigging in the States and Mick will obviously have to start thinking about the next album. The band is often referred to as his 'baby' and I wondered whether he feels that he holds a dictatorial role in proceedings. "Yeagh," he laughs. "... no, seriously I don't dictate but (he adopts a mock Nazi tone of voice) I have ways! I get my point across."

On your ass or your elbow.



There's a hole lot of good news in *Bike* this month.

The biggest patch ever, at the best price ever — free.

As well as covering holes we also cover Honda's flat-track style FT500 in a *Bike* exclusive.

The first road test.

We have scoop pix of Norton's new wankel in jam sandwich trim. Tell you what we think of Guzzi's flash bike de luxe, the Le Mans III, and the launch of Yamaha's RD80 and DT125.

Two headbangers drool over 750 Kawasaki strokers,

while our sedate and responsible testers

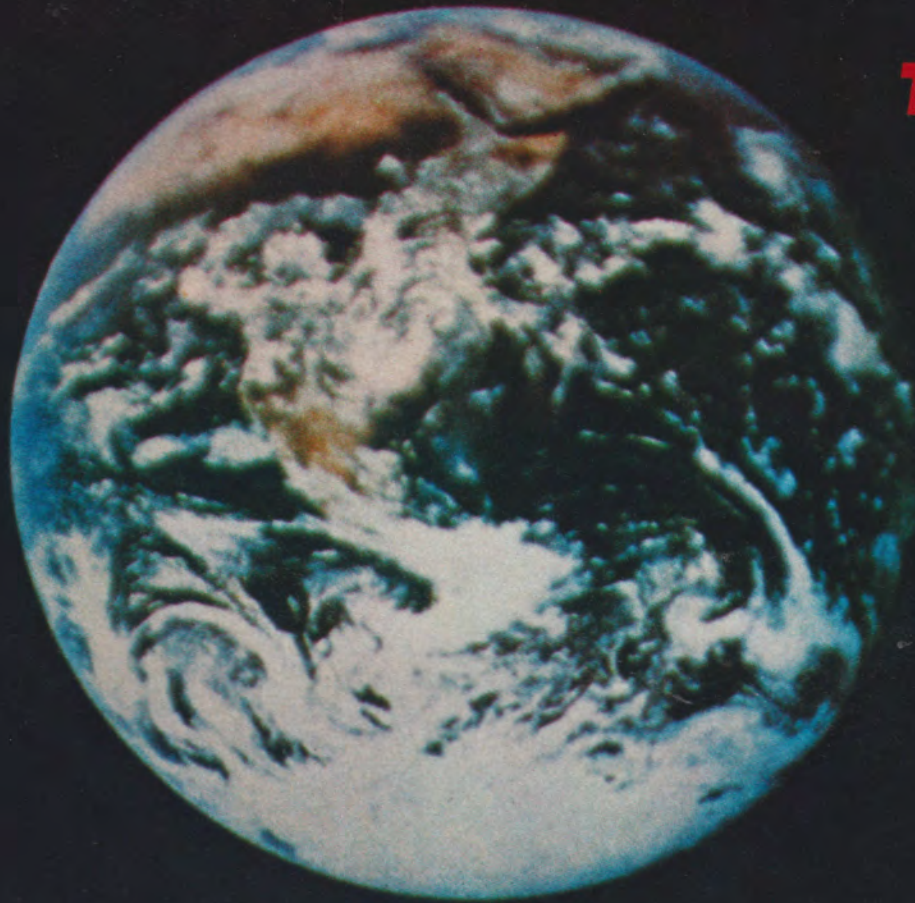
compare the custom 400's from Suzuki, Honda, Yamaha and Kawasaki in this month's giant test. *Bike*. Got a lot going for it this month. **Go for it.**



**S
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TURBO



A Free Single With RUBY RED Has SLADE Written All Over It!
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SLADE ON TOUR
 MARCH 19th-APOLLO, OXFORD
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 23rd-CENTRE, BRIGHTON
 25th-DE MONTFORD HALL, LEICESTER

26th-APOLLO, GLASGOW
 27th-CAIRD HALL, DUNDEE
 29th-ASSEMBLY ROOMS, DERBY
 30th-APOLLO, MANCHESTER
 APRIL 1st-VICTORIA HALL, HANLEY
 2nd-COLSTON HALL, BRISTOL



TAKE A BITE!

**25 Whitesnake
books to win!**

As recent competitions have seen us parting with wrist bands, guitar straps and the like, we felt it was time we raised the tone a little by offering a good, wholesome read – and what could be more good and wholesome than Tom Hibbert's new book on Whitesnake. Tracing the Snake saga from early Purple days and containing pictures never before published, it's well worth a read and a successful cerebral assault on the three puzzlers below could well result in one of 25 claimable copies finding its way to you.

1. Who originally recorded 'Ain't No Love In The Heart Of The City'?
2. Under what name did Coverdale write on Bernie Marsden's solo LP 'And About Time Too'?
3. What did Whitesnake support on their first US tour?

Answers on a postcard to Whitesnake Competition, Kerrang!, PO Box 16, Harlow, Essex.



CONTACT

OUR REGULAR *Contact* spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: *Contact, Kerrang!* 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

PLEASE COULD you tell me if there is any official Rush Fan Club in Britain and also print a discography of Rush. The recent pics of Rush in *Kerrang!* were great, from a very grateful Rush fan. Alan Creighton, 1 Sheffield Walk, Corby, Northants.

COULD YOU tell me if a Rush biography has been published yet and if so, where can I obtain a copy. P. Jones, Blackhall Colliery, Hartlepool, Cleveland.

● At the moment there is no Rush Fan Club in Britain however, they do have one in Canada the address is: Rush Fan Club, PO Box 640, Thornhill, Ontario, Canada. As for a Rush discography here's a list of all their albums and singles to date.

ALBUMS:
Feb 75: 'Rush' (Mercury 9100011)
April 75: 'Fly By Night' (9100013)
June 76: '2112' (9100039)
March 77: 'All The World's A Stage' (Double) (6672015)
March 77: 'Caress Of Steel' (9100018)
Sep 77: 'A Farewell To Kings' (9100042)
May 78: 'Rush Archives' (Triple) (6641799)
Oct 78: 'Hemispheres' (9100059)
Jan 80: 'Permanent Waves' (9100071)

Feb 81: 'Moving Pictures' (6337160)
Nov 81: 'Exit Stage Left' (6619053)

SINGLES:
Feb 78: 'Closer To The Heart' EP c/w Bastille Day, Anthem, Temple of Syrinx (Rush 7)

Feb 80: 'Spirit Of Radio' (Radio 7)

Mar 81: 'Vital Signs' EP (Vital 7)

Nov 81: 'Tom Sawyer/Passage To Bangkok' (live) (Exit 7)

Dec 81: 'Closer To The Heart' c/w 'Trees' (live) (Rush 1)

All the above are also available on 12". There are plenty of Rush books available and titles such as 'Words And Pictures Vol II' and 'The Rush Anthology' can be obtained by mail order. One such Company being Harlequin Books, their address is: 68 St. Petersburg, Stockport. If you send them an s.a.e. they will send you a list of all the rock books they sell mail order including plenty on Rush.

BEV OF Manchester and Georgie Black of Cannock have written asking if we've heard what's happened to the members of the American HM group Angel.

● Well, as far as we know Frank Dimino the vocalist is now recording with Paul Raymond (ex UFO) in Los Angeles. The other four members (Barry Brandt, Greg Guiffria, Mickey



ANGEL: still together

Jones and Punky Meadows are still together as a group in Los Angeles and it is rumoured that they may have a recording deal in the pipeline. Unfortunately Angel do not have a fan club so we'll keep you informed if there are any future developments.

COULD YOU please tell me what the letters NWOBHM mean. Tony, Greenford, Middx.

● That's simple, but surprisingly enough we've had lots of letters asking this. The letters NWOBHM stand for 'New Wave Of British Heavy Metal'.

PLEASE LET me know if you can still obtain *Kerrang!* No 1. M. Dick, Byker, Newcastle 6.

● Back issues of *Kerrang!* are still available, the address to write to is: *Kerrang!* Back Nos, 40 Long Acre,

London WC2, and mark the envelope for the attention of Helena Roche. The cost to readers in the UK is 75p each copy which includes postage and packing and for readers outside the UK the cost is £1.00 for each copy, cheques or postal orders should be made payable to Spotlight Publications Ltd.

FAN CLUBS

PINK FLOYD: c/o Emka Productions Ltd., 69 New Bond Street, London W1

URIAH HEPP: c/o Val Georgie, 85 Tottenham Lane, London N8.

MEATLOAF: (unfortunately does not have a fan club but letters can be sent to: MEATLOAF, c/o Cleveland International Records, 538 Madison Avenue, New York, NY 10022, USA.

ON TOUR
WITH SLADE

VARDIS

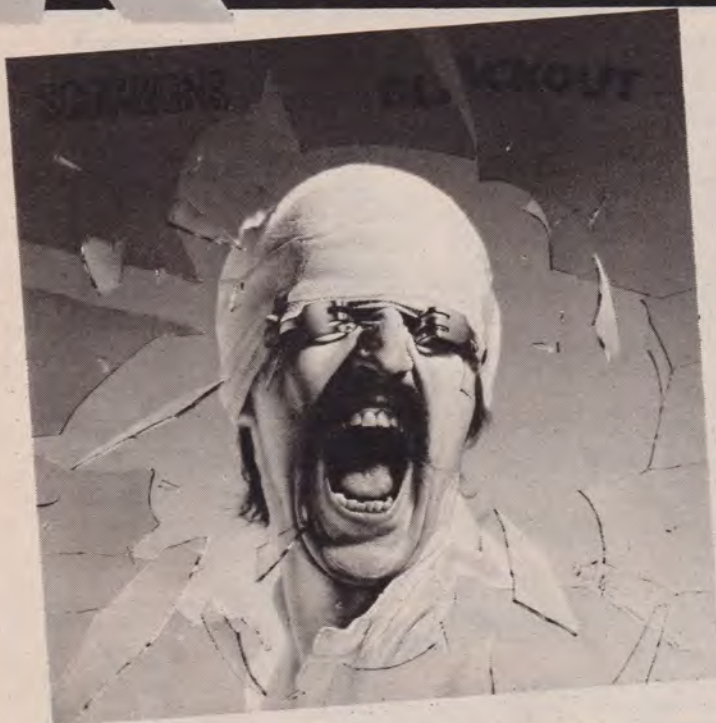
INCLUDING
FREE
 LIVE 4 TRACK
E.P.
(WHILST STOCKS LAST)

the new album

QUO VARDIS


 LOGO 1034
 ALSO ON CASSETTE





SCORPIONS

'Blackout'

(EMI Harvest SHVL 823)

SINCE ACQUIRING a copy of the brand new offering from the Deutsch masters of metallic mayhem, I've found it practically impossible to stop playing the damn thing. "Try to remain calm", other members of staff have told me but their advice has proved fruitless. You see, the trouble is 'Blackout' is undeniably the best hard rock album I've heard in ages. The two year wait since their last LP has definitely been worthwhile.

Words can't really describe the power evidenced on the record — beg, steal, borrow, or better, buy a copy at all costs. You'll not be disappointed. The action commences with the effervescent title track during which the Scorpions race ahead at full steam. The drums are rock solid, the guitars loud 'n' proud and the vocals are brilliant. Indeed, it's hard to believe that Klaus Meine has actually had any problems with his throat! Both Rudolph Schenker and Matthias Jabs deliver red-hot lead break — I'm in ecstasy.

The second cut on the first side should be released as a single. Titled 'Can't Live Without You' it's another rocker that's more contagious than an outbreak of chickenpox. The impetus is sustained on 'No-one Like You' and 'You Give Me All I Need' before the sparks fly on the outrageous 'Now!'. Turn over the plastic and you'll find the Scorpions 'kicking ass' delightfully with the wild 'Dynamite' — you'd hardly expect a ballad with a title like that, now would you?

'Arizona' is a fine tune but the highlight of the second half is 'China White'. It's reminiscent of Zeppelin circa 'Physical Graffiti' and must rate as the Scorpions' 'Kasimir'. A

very heavy cut, indeed. Finally, affairs are drawn to a close with the softer 'When The Smoke Is Going Down'.

An over-the-top review, I'll admit... but then again 'Blackout' is a totally over-the-top rock 'n' roll album. STEVE GETT



VARDIS

'Quo Vardis'

(Logo Records Logo 1034)

BANDS, UNLIKE books, can usually be judged by their covers. A fact which makes it easy to see where Vardis are coming from. The odd T. Rex number has been known to feature in their set and on the live four-track EP included gratis with this, the Wakefield trio's third album, you get a raucous rendition of the Bolan-penned 'Jeepster'.

And it doesn't stop there. Steve Zodiac, the band's singer, guitarist and prime visual aid, has also a more than passing regard for the chest-wigged charm of arch over-the-topster G. Glitter. Surprising in a way, since on the surface Vardis couldn't be more out of tune with the glam-rock ethos, dressing down for stage purposes and in the case of Zodiac, bare feet and bare chest now a trademark,

hardly bothering at all. But the link is there.

Glitter bursting onstage, threatening to rupture all available seams, is one of the great sights in rock 'n' roll and Vardis, with Alan Selway on bass and Gary Pearson drums, propound a similar, good-time, what-the-hell spirit while still showing laudable invention.

At Port Vale the band gave a grey performance, inspired by the belief that a distorting guitar is inherently exciting. But here they parade songs, the genuine article, and while the usual roistering can be found on 'Together Tonight' and 'Boogie Blitz', the latter hitting with all the dumb charm of early Sweet though the chorus chant 'We're gonna kick you—Oi!' has unfortunate connotations, elsewhere string bruising is toned down and variety adds the spice.

'Please Do', for example is based on a subterranean rumble reminiscent of 'Jungle Rock', while 'Walking' allows Jools Holland's piano into the spotlight and 'Where There's Mods There's Rockers', a number that airs Vardis' talent for stating very little or the obvious, gains an added, enjoyable dimension from some fine rasping sax. But most surprisingly of all is current single 'To Be With You', an unashamed ballad marred only by a swell of strings that over-stresses a point already well made by Zodiac's seductive picking.

Mellow in some places brutal in others, he turns his plectrum to a variety of styles (invoking at times Hank Marvin and the Pirates' Mick Green) in an effort to recapture something of the spirit that made early rock 'n' roll 45's both exciting and rebellious. Advice, therefore, is simple. Play loud and often. DANTE BONUTTO



DON DOKKEN

'Breaking The Chains'

(Carrere Records

CAL 136)

DON DOKKEN may seem like a teutonic deviation on the monicker of a famous feathered animated character but it is in fact the name of a group and it's leader who hail from the west coast of the US.

An unusual factor about this group's success (so far) is that it took an outside European force to realise their potential. This came in the form of a German publisher who caught the lads playing down at the Roxy in LA and almost immediately

took them back to his homeland to record their explosive debut at the infamous Dierks Studio.

Dokken's musical repertoire comes in the form of no-nonsense, no frills, straight from the hip, hard rock songs which bear the hallmark of stainless steel riffs of the ka-chuanga variety. I must admit it's refreshing to hear music that is free from that omni-present demon digre which currently seems to be in vogue and, as far as I'm concerned, has the quality, class and mystique of a set of Woolworth's tarot cards.

The cast in this particular movie features local Angelinos natives Juan Croucier (bass), Mick Brown (drums), George Lynch (lead guitar) and of course, the star of the show Dokken who leads the way on axe and voice.

The most potent songs in this set include the title track, 'In The Middle', 'We're An Eagle', 'Felony' and 'Night Rider'. The last two featuring some genuine off the wall Van Haleneque guitar work which comes through with the subtlety of a chainsaw run amok in an abattoir, a hectic piece of prime time Purplesque dynamism. Definitely not for the weak of heart or Rush fans. Look for it sometime in April. TOOTS DALEY

GAMMA

'3'

Elektra K52355

RONNIE MONTROSE, the leader of Gamma (and I bet you've guessed how many albums they've made from the title of this, their latest) has all the credentials of a brilliantly berserk guitarist (his last band, Montrose, had Sammy Hagar as vocalist, and together they spawned such sublime epics as 'Bad Motor Scooter' and 'Space Station No 5' on an album released, unbelievably, nine years ago), yet seems to prefer to be sophisticated, polite and meaninglessly subtle.

What's on offer here are nine tracks with a lot of limp wristed lyrics by a bloke called Jerry Stahl, who's not fit to live in the same world as Jim Steinman.

And there's another problem, a keyboard player named Mitchell Froom, who seems to be programmed to drown out Ronnie if there's even a chance of a steaming solo.

Even when Ronnie does find a groove and start to burn, like on 'Mobile Devotion', he's so low in the mix that he might as well not have bothered. It's a bit like the albums Jeff Beck made in the latter '70s, when he was dominated by the awful Jan Hammer (another keyboard player, of course) — no room for those noisy guitars because we've got to noddle on our synths.

If Ronnie dumps all the band except drummer Denny Carmassi (a potential hooligan) and gets more direct in his music, finds a producer who likes loud noises and a screaming singer, he could still do it. Until then, I'm afraid, he's destined for Radio Two. JOHN TOBLER

LADY KILLERS!



SUSAN LYNCH 'Big Reward' (Johnston Records through CBS)

AT THIS juncture it would appear that CBS in the UK are loathe to release this debut effort from Susan Lynch, which has just emerged in the States. A pity really, since 'Big Reward' is a highly auspicious record, containing several fine cuts. Produced by Terry Melcher, the album has a crystal clear sound and material that should appeal particularly to Pat Benatar fans. But as in the case of Ms. Benatar, the music can hardly be termed 'heavy metal'.

Side one features two very good songs in 'Office Love' and 'Street Kids', but by and by the second half emerges as the real winner. The title track 'Big Reward' provides a punchy start but my own fave rave is the tune 'How Bad (D'Ya Want It)', on which guitarist Ruben De Fuentes (a fine name!) provides some sparkling axe. I guess CBS fear that the record could fade into obscurity if put into British record stores, but surely with good promotion — she is a pretty lady, after all — they could score a winner. We'll have to wait and see.

VIVA 'What The Hell Is Going On' (CBS Germany 85372)

CURIOSLY ENOUGH, Viva's album is undergoing a similar fate,



VIVA: Barbara, sister of the Schenkers

in that CBS have declined to distribute it over here. The lady in this outfit is none other than Barbara Schenker (Michael and Rudolph's sister) who plays keyboards and synthesiser. Viva's music is definitely of a hard rocking nature founded on the twin guitar attack of Andy Fach and Ralph Murthy. Barbara's keyboards give more scope to the overall sound and there's some highly energetic music on the platter.

The most immediate cut is the opening item 'The Bitch' and from there on Viva rock their way through two power-packed sides of vinyl. I can't say that this is a great heavy metal album, but it's certainly better than a lot of the product that has surfaced in this country of late. Indeed, if Viva secured a decent support slot on a British tour they could probably do very well for themselves. So, for the time being, check it out on import and complain to CBS England if you can't get hold of a copy. It's certainly worth more than a spin.



QUARTERFLASH 'Quarterflash' (Geffen Records GEF 85438)

QUARTERFLASH'S DEBUT album has of course been released in Britain and already they seem to be making minor chart impact with the excellent 'Harden My Heart' 45. Both single and album are top ten status in the States, where the band are currently touring with the likes of Sammy Hagar and Loverboy. Straight down to business, this is one of my favourite LP's of 1982. There are some magical moments, especially 'Harden My Heart', 'Find Another Fool' and 'Right Kind Of Love' but I must stress that the material ain't that heavy.

The twin centres of attention are vocalist and saxist Rindy Ross and her husband Marv, who plays guitar and writes the bulk of the songs. In a nutshell, the easy way to describe Quarterflash would be as an HM Fleetwood Mac but the best advice I can give is to have a listen and decide for yourself. The material is very catchy and well suited to American airplay, but with some good guitar moments the band can hardly be termed 'wimpy'. A winner from the outset. STEVE GETT

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HENRY PAUL BAND: 'Anytime' (Atlantic cassette CS 19325-US)

The latest release from ex-Outlaw Henry Paul is an FM orientated Hard Rock album with a Southern tinge. Each member of the four-piece outfit links beautifully, creating a tight sound held together by Paul's superbly controlled vocals.

HP has certainly got sauce (cringe) as he devotes the first side of 'Anytime' to 'airplay music', leaving the flip for more 'rootsy' material, where he really lets go guitar-wise — especially on '766 — 2623 (ROMANCE)'.

All good healthy stuff just take your pick from a host of goodies — 'Living Without Your Love', 'Hollywood Paradise', 'Brown Eyed Girl', etc. Worth grabbing — anytime!

WIZARD: 'Wizard' (Future Track Records FT-001-US)

Wizard are one of the multitude of LA HM troupes who we in Blighty



WIZARD: potential

catch word of by hook or by crook — and while this lot haven't caused as much of a buzz in 'da biz' as neighbours Mötley Crüe, they do at least have product available.

Although a power trio on this debut platter, Wizard have now augmented their roster by one. A sensible move as the sound on the album does need filling out, a fact not helped by a tragic Bob Wurster production. Thus, the potential of the songs is somewhat lost, though. Bruffie Brigham's slightly nauseating voice and the excellent guitar work of Dave Walsh still blend to good effect on 'So Glad To See You' and 'You've Made Me So Happy'.

Wizard are a little like Rush, and too uncommercial for my taste, but worth checking out if you're into seeing production rather than fulfilment.

THE STEPMOTHERS: 'You Were Never My Age' (Posh Boy Records PBS 124-US)

The Stepmothers sell you short, with a short album and short songs. The band are short on talent too, as this punk/HM crossover LP shows. Just dig those angry (sic) shouted choruses, those 'street' vocals à la Strummer... But we do have Lita Ford, ex-Runaway, on occasional axe I hear them yell.

It's true there's the occasional Angel Cityish riffing which is fine but this is shortlived as all is dominated by those vocals complete with the odd swear word (naughty, eh?).

UHF: 'UHF' (UHF Records-US) UHF are residents of Florida and this platter, put together entirely by the band is possibly the strangest album I've ever heard! UHF perpetrating a highly esoteric, space-age metal, defy comparison with other outfits, but if forced, I'd say Rush circa 'Permanent Waves' is as close as anything.

Their trademarks are the restrained vocals of Fidel Ferro and the tasteful keyboards of Honorato Rodriguez (see 'Never Giving Up'), but I can't go for this (*no way can do*). Those with off-the-wallish predilections, write to UHF Production: 790 SE 1st Pl, Hialeah, Fla., 33010, USA.



DIANE HEATHERINGTON

DIANE HEATHERINGTON: 'Heatherington Rocks' (Epic CBS 84727-Holland)

Although available since 1980, it's only recently that 'Heatherington Rocks' has surfaced on import and, to be frank, the Canadian songstress wasn't worth the wait. Her voice is well raunchy but tends to grate on the ears and overall she comes across as a substandard Benatar, a valid comparison since she attempts two Benatar numbers in 'Helter Skelter' and 'In The Heat Of The Night'.

The tunes (bar 'He's A Rebel') are simply not up to scratch and Triumph's Rik Emmett, who guests on two numbers, can make no difference.

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10 DERBY, Assembly Rooms
11 WOLVERHAMPTON, Civic Hall
12 IPSWICH, Gaumont
14 EDINBURGH, Playhouse
15 NEWCASTLE, City Hall
16 BRADFORD, City Hall
19 SHEFFIELD, St. George's Hall
20 LIVERPOOL, City Hall
22 LEICESTER, Empire
23 LONDON, De Montfort Hall
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motorhead



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NEWCASTLE
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LONDON
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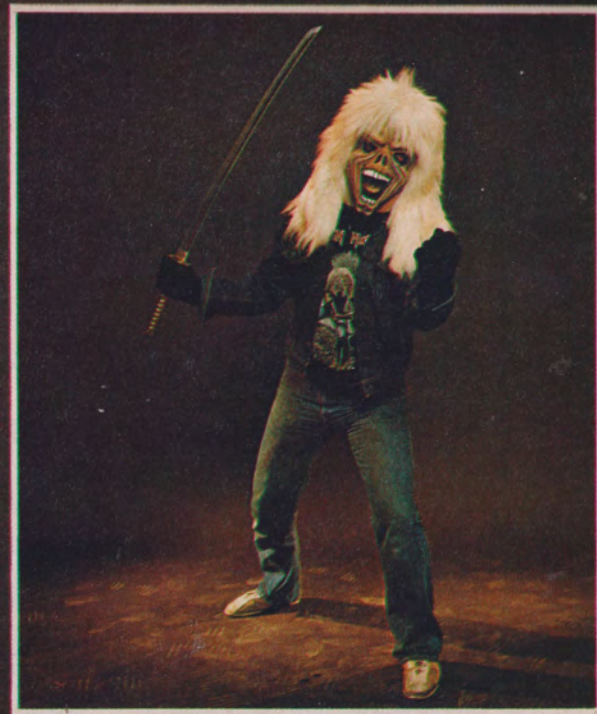
Thursday 1
Friday 2
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Monday 5
Tuesday 6
Wednesday 7
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Friday 9
Saturday 10
Sunday 11
Monday 12

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CAMBRIDGE Sound City Big Top

MAIDEN'S MAIDEN!



Stirred into action by our colour spread of Priest in issue 10, Maiden set out to show that anything Rob and the boys can do with a Penthouse Pet, Eddie can do better — with colourful results! Spurning the aid of bed and bike the band's meddlesome mascot entertains the young lady of his choice who, troubled by the hot studio lights, has naturally removed the majority of her clothing. Well you would, wouldn't you?



KONCERTS



Eddie: "where's the girls?"

EGGS OVER EASY

IRON MAIDEN
Wolverhampton Civic Hall
(27/2/82)

THAT ALBUMS tend to be released just prior to tours has nothing to do with fate, fortune or the will of God. Commercial logic is the governing factor, for not only does such an arrangement give the band product to promote, but, working on the tried and tested notion that the concert hall is a place for the celebration of the known rather than the exposure of the new, it means the audience have a chance to digest latest works at leisure before hearing them aired in a heady live setting.

For reasons perhaps supernaturally derived perhaps not, Maiden took the stage at this, the official opening of the tour (they'd already done a couple of warm-ups), with the new album still wedged in the pipeline and a set showcasing a good deal of its contents. Potentially, a recipe for egg on face but determination, coupled with the sensible inclusion of all guaranteed crowd-pleasers, meant facial omelettes were avoided with, no doubt, a certain relief.

Due to a stage of ungenerous dimensions, the band were unable to squeeze in all of their stage props. But then an approach founded on graft and aggression means that even with bare boards and a 60 watt bulb they're capable of wresting the attention. In this context, newly acquired spearhead Bruce Dickenson is especially effective. Punching at unseen assailants, hoisting the mike stand

and pointing accusingly, he marshals an assault that has his spandex-clad colleagues taunting and teasing just a monitor's width from an ever-pressing denim expanse bristling with two-fingered support.

At times it all became too much, causing front-line revellers to spill onto the stage where, after brisk contact with the hero of their choice, they were whisked into the wings by roadies still attempting to retail an air of discretion.

Significantly, most bouts of exuberance were reserved for the four encores where the likes of 'Sanctuary' and 'Running Free' were energetically dispensed. But

the third album material still made its point. Particularly impressive were '22 Acacia Avenue' (the sequel to 'Charlotte The Harlot', so you can bet it's no nursery), the marrow-chilling 'Children Of The Damned', with Bruce losing his lower torso in a billow of dry ice, and title track 'Number Of The Beast', both hard-hitting and melodic, with an effective pre-recorded intro and Bruce convincing in the role of devil's advocate.

However, Maiden need to be careful that in the attempt to foster a distinctive sound, based it seems on sudden time changes and an approach more complex than the norm, they don't get caught in a rut. On a structural level the new material does tend to follow the same restrictive guidelines—first the dramatic opening with bass and drums pounding in unison, then verse and chorus, then an out-of-the-blue switch to a frenzied dash provoking a choreographed charge to the front of the stage for the delivery of solos, then back into first gear for The Big Ending and the obligatory "Cheers!" for bassist Steve Harris.

This rigidity excepted, though, it's an entertaining, professional and value for money show with the real coup-de-grace (a jumbo-sized Eddie warding off two frolicsome, leotarded devils) occurring fittingly during the band's eponymous anthem. Diabolical—in the true sense of the word. DANTE BONOTTO

BRUCE (left) and (right) DAVE MURRAY



THE RODS
Oxford New Theatre
(9/3/82)

AFTER HEARING The Rods' highly impressive debut elpee it was interesting to see how the band fare in the live environment of a British concert hall. Certainly, at this juncture, there seems to be quite a buzz about the powerhouse trio from the States. When it was announced that they were due here to open for Iron Maiden, one wondered whether there might be repeat performance of the treatment Black Sabbath suffered in the hands of Van Halen.

Well, to be frank, I don't think it would be at all fair to say that The Rods have been blowing Maiden off stage on the tour, but they are certainly building a strong following amongst the UK denim and leather brigade. In fact, it's good to see an American act actually bothering to come across to set up a 'grass roots' following.

At Oxford, The Rods took to the stage amidst healthy audience response and for the next 45 minutes delivered a set which revolved around their album. There were a couple of new tunes and the lead vocals were split between 'Rock' Feinstein and bassist Garry Bordanero. However it was 'Rock' himself who emerged as the star of the show. He's a mighty fine axeman and the crowd revelled in his lengthy solo spot. Carl Canedy's a heavyweight (in both senses of the word!) drummer but I'm not so sure that it's a good idea for him to do such a protracted skinbeating solo during a support slot.

The best numbers of The Rods' performance were 'Crank It Up', 'Nothing Going On In The City' and the riotous 'Power Lover'. They fared exceedingly well at Oxford and it'll be interesting to see them place their full show at the Marquee. For the time being though, The Rods are laying sound foundations for future British success. STEVE GETT



DIAMOND HEAD
Saxon Tavern, London
26/8/82

HOW MUCH longer will a band as talented as Diamond Head have to play venues such as this? On tonight's performance they deserve so much more. Fortunately they've got the confidence, the material and above all the ability to raise the roof wherever they play.

They've already got a large grassroots following which ensured the place was packed to capacity at least two hours before the band took the stage. And it was worth the wait as tonight's gig — despite cramped conditions — was a joy to witness. The opener was a raunchy 'We Won't Be Back', followed quickly by 'Sweet And Innocent' with riffing so fierce it almost pinned me to the wall.

But don't write Diamond Head off as bludgeoning buffoons just yet. 'Don't You Ever Leave Me' was a masterpiece of melody and subtlety. Sean Harris contributed some fine vocals — despite being hindered by a touch of laryngitis — and Brian Tatler's sensitive guitar work almost brought a lump to the throat.

A selection of newbies followed and each showed great promise, with 'To Heaven From Hell' the pick of the bunch. If the band can continue to write material of this quality they've no worries at all for the future and their new album, 'Borrowed Time', should be worth waiting for.

The final number of the set proper was 'Play It Loud' which left the crowd hungry for more. And more they got in the shape of four encores — 'Am I Evil?', 'Shoot Out The Lights', 'It's Electric' and a blistering 'Helpless'.

Perhaps now Diamond Head have signed to MCA they'll get the final push that's necessary to get them into the big league. If this band don't make it I swear I'll turn in my headbangers union card. **DAVID LING**

RAVEN
Nottingham Boat Club

TO HAVE a gig blown out due to an incompetent agency must be the pits for any band just breaking out of its native area. But when a review is in the offing from it, disastrous is an understatement! Thus when Raven's Manchester gig was lost, it was my duty to catch 'em somewhere — Nottingham's Boat Club in fact.

When the opening bars of 'Hard Ride' rang out, I knew that that sense of duty was to be rewarded. The hardest of the hard, Raven have more meat than Sainsbury's, and come across infinitely more powerful in the flesh than on vinyl (hard to achieve you'll agree!).

Which isn't to say that the gig was perfect — of course there were the odd 'technical problems' such as Mark Gallagher's lead falling out but when a band show such total

WE'VE GOT YOUR NUMBER!



720
Marquee, London

THE FIRST I heard of 720 was one night last year when, penniless and thirsty, I crawled into the London Marquee hoping to bag a pint out of someone. I came out with the knowledge that one day 720, who were headlining the first date of a month's residency, would be lurking around somewhere near the top of the rock tree. Three gigs later at the same venue the Marquee booker decided that the band didn't draw enough people to warrant re-engaging. Things have changed since then, however.

A recording deal with Jet (and this band ain't gonna be another ELO tax write off!) and a major tour as support to Sabbath (free an' all) meant that the Marquee were forced to swallow their pride and invite 720 back. The packed house completed the 'egg on face' syndrome and it became apparent to all and sundry that this band are going places.

The one factor that sets 720 apart from the rest of the heads down bands is that they're not a heads down band. Which isn't to say they don't warrant the attention of Kerrang! readers, far from it. It's refreshing to see a band that can play, one that

doesn't just rely on the bland powerchords that are so often a disguise for incompetence. The band don't even have long hair in the greasy sense of the phrase. They're simply the first hard rock dance band.

Of course image is (unfortunately) another important factor and 720 are lucky in that none of them are that obscene to look at (only joking lads!), lead vocalist and bassist Dave Birch is getting used to mucho stick about his resemblance to Sting, but there's no posing or high pitched throat strain in this case. Dave sings in a surprisingly tuneful throaty growl, hitting the notes perfectly but adding the necessary raunchiness, while Andy Marshall, on twin lead with pretty blonde Dave Colwell, supplies the statutory HM hero posing and gets away with it.

Completing the tight unit is drummer Paul Edwards who knows a thing or two about dancing, having hit the skins for Blondie soundalikes The Expressos before realising that raunchy rock'n'roll is the only answer to 'dem ole' blues'. There are strong rumours that 720 will be opening for a major Arian rock band in the near future, I can't let on who, but I will confirm that it ain't gonna be Kraftwerk! **NICK KEMP**

commitment (you can see the strain on their faces) and couple it with the meanest set of riffs this side of Angel City, then you can't help but be satisfied.

The 13 number set, incorporating most of their debut album and odd tasters from the soon-come newie (watch out for the excellent 'Crash, Bang' Wallop' single), is all no

compromise heavy metal, and though I yearn for a good commercial hook from 90 per cent of HR bands, Raven are such efficient metallurgists that I make no complaints!

Three-piece limitations are hardly in evidence thanks to John Gallagher's nimble eight-string bass work and his use of a wide array of

pedals, while his vocals are the craziest, leaving a tingle in your ear each time he hits a peak! 95 per cent of bludgeon bands are worthless and plodding, but the remaining few who get things right are the meanest bunch of muthas around. Raven are one of the few. Catch 'em with Girlschool. **HOWARD JOHNSON**

ARMED & READY

More new bands
to watch out for



ALVERNA GUNN

You could be forgiven for thinking that the only kind of rock to come out of Lowestoft is the long, thin, pink variety with the town's name running all the way through. Thanks to Alverna Gunn though this is *not* the case.

This superbly named four-piece (the moniker supposedly comes from an ex-Crufts champion!) have been together in their present form for a little over two years. Drummer Paul Hale provided both the name and the initial drive when he teamed up with Keith Thacker (vocals), Mark Holmes (guitar), and Steve Gamble (bass).

Although the lads (average age 20) can't put their collective finger on a single common influence, Budgie and AC DC would seem firm favourites. Not surprisingly then, Alverna Gunn provide aggressive, punchy rock and, while none of it has yet appeared on vinyl, titles such as 'Once Bitten Twice Shy' (not the Ian Hunter song), and 'East Or West' certainly merit this kind of exposure.

Record companies, however, have chosen to ignore the latest demo-tape — despite its magnificently hard-edged guitar sound but undaunted, the Gunn soldier on, rehearsing in a wind-swept community centre annexe, up to their ankles in cigarette butts and leads.

In between numbers they bemoan the lack of local venues, though they've been fortunate enough to get one-off support slots with the likes of Budgie, Samson, Hawkwind and Lionheart. The solution, they agree, would be a move to London but they're caught in the Catch-22 situation of needing a deal to finance that kind of step.

So if there are any benevolent fairy-godmothers out there now's your chance. The tape can be obtained from Paul at 19 Laurel Road, Lowestoft, Suffolk; or by phoning him on 0502 62542. NEIL JEFFRIES



SNAKEBITE

FORMED A year ago, Snakebite have become one of the top rock bands north of the border. Their combination of heavy rock and subtle melody has given them the biggest rock following in lowland Scotland.

The Livingstone based group of Gary Boag (bass), Grant Hawthorne (vocals), Bobby Irvine (lead guitar), Gordon Duff (drums), and John Boag (rhythm guitar) cite Zeppelin and Lizzy as predominant musical influences and, while covers of these groups songs made up the majority of their early sets, as the music matured so self-penned songs pushed out the classics.

On the strength of a demo tape played on a local radio station the group accumulated more requests than established stars like AC DC and Motorhead and a recording session duly followed at Edinburgh's REL studios (home of Aneka and Exploited products) in February last year. 'Black Horizons', 'Once Ain't Enough', 'Angels' and 'Fight For Yourself' were the tracks recorded and all still feature in the live show.

Then after an extensive summer of sell-out gigs, including a prestigious Edinburgh Nite Club show, it was back to REL in November for new recordings.

"The band were very pleased with the finished product," says guitarist John Boag. "The heavier sound was just what we wanted", and 'The Message', an epic of Rush-like grandeur, the individualistic 'Burning Sky', the tough 'Waster' (about guitarist John Boag) and pick of the bunch 'Fight For Yourself' all augur well for the band's future.

An English tour, a one-off gig with Diamond Head in Edinburgh, and a journey to London in search of a long overdue record deal are the most important items on their agenda. In addition to which they hope to release 'Burning Sky', 'The Waster' and 'The Message' on a limited 1000 pressing and already 400 advance sales have been made.

More details of band and single can be had from John Boag, 104 West Main Street, Broxburn, West Lothian, Scotland. ROBERT ROBERTSON



TREASON

TREASON FROM the Oxford area are not to be confused with Treason from Liverpool. No, the similar-monikered Liverpoolians would really have to be something special to beat this class outfit. With music best described as hard rocking but catchy HM, the band have built an impressive local reputation since their inception in October 1980.

Originally a five-piece, they've now dispensed with the second axeman, deciding to rely totally on flying V-armed Dave Docherty. The other members are Steve Denham (Denim?) (vocals), Rick Page (bass) and Ace Fincham (drums).

Ample proof of the band's growing confidence and class was provided by a recent gig at the 'legendary' Pennyfarthing pub in Oxford where even staunch regulars were impressed by the band's set.

Eagle-eyed HM buffs will have noticed the band's two recent entries in Sounds' HM chart. The first, 'Revenge', which reached No 7 was a great boost. Ace: 'It was an unbelievable feeling to see our name above bands like Sabbath and Kiss.'

The band recently recorded a new demo tape (the first 'wasn't of high enough sound quality') at

Cambridge Spaceward Studios where Maiden cut their first demo. Said demo is a three-track of excellent quality, and Treason hope it will attract record company interest (hello Neat). Featuring two new tracks and the aforementioned classic 'Revenge' it's a heavy hard rockin' taster of what's to come.

Punters can give their ears a treat by sending a tape and a SAE to: Steve Denham 39 Love Lane, Watlington, Oxon. The band had planned to bring out a self-financed single but decided that a van would be more important at this stage in their career.

Most dedicated to the band's

future is vocalist Steve — his one ambition is 'to be on the road and playing our music right across the country'. So if you see a Transit van with the Treason logo on the side (it'll be the one swerving all over the road) follow it because you won't be disappointed — inside it are one HOT band. PAUL KEMP



KERRANG!

NEXT ISSUE OUT APRIL 8!

10, yes 10, Scorpions limited edition, original artwork 'Blackout' prints to win. All signed by the artist. Turn to page 20 to get a dekko at the picture (without the words) you can win. So, don't miss the next issue of Kerrang! and its Scorpions competition.

CHEQUERED

AREER

Steve Gett listens to the frustrations of GRAND PRIX



GRAND PRIX: haven't had an easy ride

THE FIRST thing I knew about the release of the new album was when some kids came up to me before our recent Marquee gig and asked me to autograph their copies. I was stunned and before I did it I had to ask them if I could have a look! I hadn't even seen a finished copy. We then found out that it was released at the end of the Sammy Hagar tour and there has only been one advertisement in the music press. We're at the most frustrating point we've ever been at in our career. The single went into the charts at 75 but there's been nothing to back it up. What's the follow-up? There's no tour — nothing. I don't like to slag off record companies but the truth is that they won't give us any tour support until May.

One can't help but feel sympathetic towards Ralph Hood and the rest of Grand Prix, who haven't exactly had an easy ride on the road to rock'n'roll success. Having recently opened for Sammy Hagar on his UK trek, eliciting strong audience response practically every night, they now find themselves off the road, biding their time, unable to go out and promote their new 'There For None To See' LP. The single 'Keep On Believing' which had started to rise

up the charts has now faded into obscurity, leaving the band somewhat uncertain as to their next move.

"We came off those Hagar dates buzzing," states vocalist Robin McAuley. "It was great for us, because we were going down so well that we felt ourselves at an all-time high. In fact, whenever there was a day off on the road we were just totally bored."

"And now's the time we should be going back to the places where we went down particularly well," interrupts keyboards man Phil Lanzon.

Grand Prix aren't asking for sympathy though — all they need is an even break. At this moment in time all they want to do is go out and work. However, with no financial backing from their record company for the next few months their position is uncomfortable, to say the least. Indeed, it now seems ironic that when they first surfaced on the scene at the 1980 Reading Festival Grand Prix were almost 'hyped' by RCA. They arrived at the festival in a fleet of limousines and during the afternoon the press were entertained in a special RCA tent. This was Grand Prix's showcase gig, but sadly it did them a lot more harm than good.

"That gig at Reading put us back about six months," assesses Ralph. "All the press seemed to write about was what our hamburgers tasted like! We would have much preferred something relevant. But it was all so new to us. We got this big deal and when three limos took us to Reading with champagne everywhere it just seemed to us that this must be the way things happen. Afterwards we came back to earth with a bump. We realised that we'd been manipulated and that it had been a bad move."

A few months later, Grand Prix's debut album came out and received lukewarm response from critics. It wasn't a bad album as far as first efforts go but didn't really live up to the expectation of their live show. Yes folks, I'm not ashamed to admit that I quite enjoyed their Reading performance! However, over the ensuing months Grand Prix, who had clearly shown that they had leanings towards true hard rock audiences, found themselves on some strange tours.

"Oh yes, we played to a lot of mums and dads," jests Phil Lanzon recalling the band's outing with Caravan.

My next live encounter with the lads came during their massive Euro-trek with Manfred Mann's Earthband that took place at the beginning of 1981. Their gig at the Paris Pavillion was an entertaining event, but talking to them afterwards it was clear that not all was well within the line-up. At that point, their singer was Bernie Shaw (now with Praying Mantis) and the other four members of the group didn't seem happy with the way he was fronting them. There were many jokes about his choice of shiny red spandex strides for stagewear but one could not help feeling that there was more to it than a clash of clothing styles. There also appeared to be ego problems.

Consequently, it came as little surprise to learn that by the end of

the summer Bernie had been replaced by Robin McAuley. What actually precipitated the singer's departure?

"He wasn't really progressing along the same lines as us," explains Col. Lanzon in true diplomatic style.

Hood elaborates: "It had actually been in the back of everyone's minds for some time and the end result was a combination of a lot of things. But... you can't go on stage in Europe looking like a Christmas tree! (The rest of the lads are in hysterics) We spent months and months of pleading with the guy to see things our way but he wouldn't listen. And then on top of that he didn't write any lyrics for the album which put more onus on Phil and Mick (O'Donoghue, their guitarist) particularly."

Be that as it may, I do think that Bernie has a very good vocal range but must agree that Robin appears far better suited to Grand Prix. The 'big change' took place mid-way through the recording of the new album, which merely augmented the protracted period spent in the studios. Why did it take so long?

"The actual recording only took about five weeks," states Phil, "and the bulk of the time was spent mixing. When Robin joined he obviously had to learn all the songs and in fact Bernie had already done half of them, but that didn't take long. Basically it was all down to the mix. When we went in to do the album not enough groundwork had been done beforehand to find the right producer — it was really a last minute thing."

Grand Prix aren't exactly enthusiastic about 'There For None To See' (an apt title) and feel that the energy of their live shows could have been better captured with the right producer and also after the road experience with Sammy Hagar. One must not forget that this was their first proper outing in front of a real rock audience. According to Robin: "If the reaction on the Hagar tour is anything to go by, then we're definitely looking forward to hitting Britain again."

In the past, it has often been stated that Grand Prix's material leans heavily towards the American radio sound and I was surprised to learn that the American company have decided not to release their two albums in the States. How does the band feel about the references to the US style in their music?

Phil: "As I've said in interviews time and time again, it's not that we go out of our way to write songs like American bands. They haven't got any bollocks — it's only British bands that seem to have that heavy bottom end. If there are any similarities in our music to US bands it's not intentional. I think people are gradually realising that we are a straightforward down-to-earth bunch. There's no ultra posing thing happening anymore. And there's certainly no big egos."



PHIL LANZON: "no big egos"

ELEKTRIK WARRIORS

VARDIS ARE BOLAN CLONES — AND PROUD OF IT!

A HARD rock band who cite T. Rex, Slade and The Stones as their major influences? This I have to check out!! But hold fire sirrah, why the incredulous attitude? Vardis are all round or about their early twenties and like myself grew up in a musical climate of mid-seventies powerpop glam glory. Sure it was considered hip to be into Yes, Zep, Floyd, even Focus, but really we were all secret Slade freaks or closet Bolan clones — as Steve Zodiac points out with gusto:

"I got a lot of stick at school for being a T. Rex fan but I still reckon Marc Bolan was the greatest rocker that ever lived. He had everything necessary for success; great songs, enough power not to be considered wet and an image that was totally original."

So an interesting start but what strikes me immediately is the transition from apeing Bolan in front of the bedroom mirror, tennis racket et al, to being the Ronnie Van Zant of HM with a band that at first listen seem to have as much in common with Bolan's mob as Maggie has with uncle Ken.

"It's all rock'n'roll don't forget, 12 bars or whatever, the only real difference is in guitar styles. But essentially, T. Rex and other bands around at the time just did what most bands still do — hit the audience with a fast exciting rock'n'roll set. I know Vardis don't exactly sound like T. Rex but when I say influence I really mean that it was because of Bolan that Vardis exist today."

Uh, elaborate if you please . . .

"When I first heard 'Get It On' and 'Jeepster' I had no option but to rush out and get the album ('Electric Warrior') that they both appeared on. One play and I knew what I was gonna do for a living. It was the desire to get up on stage and do what Bolan was doing, rather than wanting to play similar material."

Just for the record, Vardis formed somewhere around 1977, initially as Quo Vardis, a name taken from the biblical epic movie. They toured extensively around the Wakefield area, awaiting the day when success would be theirs. It took two years and . . .

"It were 'ard work in those days (says Steve) but I never really doubted that we'd achieve some recognition for all that slogging. It really happened with our first EP, '100 MPH', which was released on Redball Records (of E.F. Band fame). Up until then, none of us had realised the potential of the band, but the initial pressing run of 2,000 sold out almost immediately."

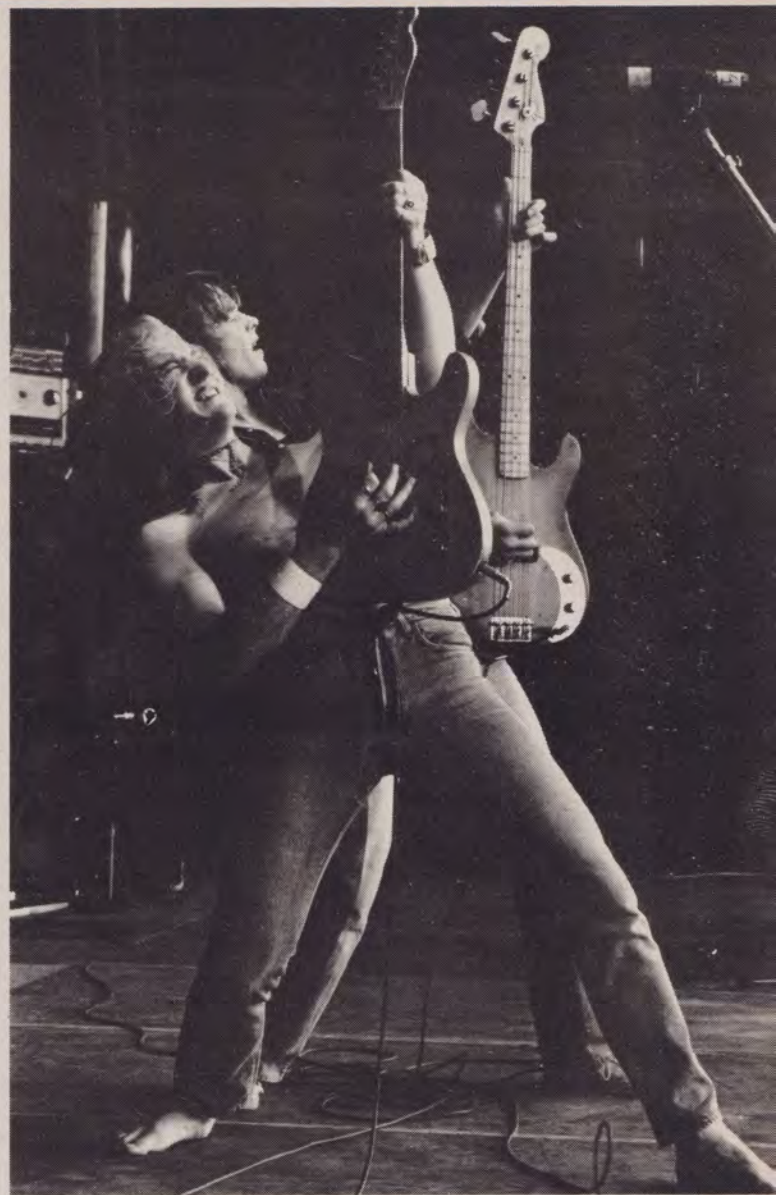
By this time Vardis had dropped the 'Quo' for obvious reasons and employed Gary Pearson on drums. He added a fuller, punchier sound to a band whose approach of tight, raunchy rock'n'roll spiced with a heavy dash of metal — soon prompted London based Logo records to snap them up. Their debut album, entitled '100 MPH' (do I hear 'Deja vu' anyone?), was quickly recorded and put in the shops. Being a live LP it was just a case of set up and switch on the tape.

"Yeah it was sort of easy to record, granted, but we put out a live album because everyone felt that Vardis were really in their element on stage. The fans who bought it got exactly what they expected of the band — a good fast LOUD rock'n'roll set. We thought it was the best way to introduce Vardis. In fact the live aspect hung over till the next album 'The World's Insane'. It was actually recorded in the studio but we tried hard to make it sound as energetic as possible and most people think 'The World's Insane' is closer to a live sound than a studio without losing the benefits of recording in a good studio."

Vardis have recently released a new album entitled with devilish wit 'Quo Vardis', and it's something of a departure from their familiar up'n'at'em style. The latin translation takes on a new slant. Which direction, Steve?

"That's the whole point of the title. I think Vardis are going through a slight transition, at least on record. On 'Quo Vardis' we've tried to experiment with our music without losing too much of the raw power."

On our second meeting, over a hair of the dog in London's legendary Ship, Vardis' PR, the voluptuous Motorcycle Irene (Rene to her friends) chained me to the bar, welded a set of headphones to my delicate ears and forced me to give a listen to the aforementioned album. A 10-track blast it looks, likely to give Vardis the big break they have deserved for quite some time. The single is certainly something of a surprise, but while some HM pop hits are written simply to augment the bank balance, 'To Be With You' is clearly a genuine effort, showing a new depth of maturity in Zodiac's writing. I only hope the band have the conviction to air it on the forthcoming tour. And talking of



VARDIS: always been a physical band live

tours, they've got some very strong feelings on the subject — in particular the use of mechanical props.

"Vardis have always been a physical band live. We can't see the point of having robots walking around the stage when a rock show is all about music. Take Motorhead (oh dear, hold three columns on next month's letters page . . .) they were fairly popular until the Bomber tour, but it was that aeroplane effect that put them in the big league. They would never have become as big otherwise. Their tours sold out because the kids wanted to see this 'incredible special effect'. Special effects! What's that got to do with

rock'n'roll? On our forthcoming tour, which incidentally will be taking in all the major venues, we plan to exploit the physical side of rock'n'roll. I'd like to get cat-walks rigged up so we can move around as freely as possible — lots of ramps and things."

Sounds similar to the last Rolling Stones tour . . .

"Yeah, Jagger didn't have to have an aeroplane on stage to make it big, he projected his personality. If you're not a good performer it's not fair on the fans to prop yourself up with mechanical toys. If a band can't cut it on their own charisma they should be out selling shoes or something." **NICK KEMP**



BY NICK KEMP



THE AGONY AND THE ECSTASY

**Chris Welch jumps on a satellite
with ROSE TATTOO's Angry Anderson**

ROCK HAS no more terrifying spectacle than Angry Anderson, scowling, snarling and stomping, his body alive with tattoos, his bald head glistening under the spotlights, as he joins in rock 'n' roll battle with Australia's finest — the mighty Rose Tattoo.

The band have smashed their way into the consciousness of British fans via two powerful albums and a highly successful tour and now they have been awarded the ultimate accolade ... a vote by Kerrang! readers as the Best New Band of the Year.

When I jetted over to Sydney to break the news to Angry, their sensational lead singer, he was so delighted he immediately dragged me off for a night of booze, birds and violence in the stews of the city, while he revealed his philosophy of life along the way.

The truth is more mundane. We talked by the miracle of inter-continental telephone, but even at a distance of half the globe away, Angry sounded like a good mate, and the sort of bloke you'd like to have on your side if attacked by a gang of rampaging sheep shearers. And the intimidating monster who has won the hearts and minds of Britain's rockers, is not an incoherent bully but a man of wit and perception.

How did Angry feel about Rose Tattoo doing so well in the poll? "Fantastic man. We never thought we'd get a reaction like that. When you think none of us had ever been out of Australia before, when we first came to Britain. So although we've been

CONTINUED NEXT PAGE

ROSE TATTOO

going since 1977, we were a totally new band there. We were really blown away by the reception and at first we thought we'd have to slog for a couple of years before we were even noticed! There is a kind of beast of excitement on those islands, and the kids are not so much aggressive as loyal. There was a warm feeling that I'll never forget."

Angry explained that the band had been sitting round a barbecue reminiscing about their trip to England and they now regard it as home and want to get back as soon as possible. "But we had a whole string of problems. I had to cut short the trip to England and come back to Sydney to sort out some personal problems. And now Robin Riley, our new guitar player has broken his arm on his motorcycle."

Robin hit a concrete car park ramp when the throttle cable on his bike stuck and now the Tattoos next album will be delayed until July. While Robin is out of action, they will be using a stand in guitarist, at least for making demos. Angry wouldn't be drawn about his 'personal problems' but it meant he couldn't rejoin the group when they were in Europe last Christmas, and then the bad weather closed in.

Angry was not going to say much about departing Michael Cocks either except to point out that he didn't write any of the lyrics. "Only the tunes. I write all the lyrics."

"Robin is a far better guitarist anyway. He's very young and exuberant, and has a strong personality. His playing is very bluesy and with Peter (Wells) on slide guitar, there is a whole new upsurge in the band. I think it's the best line up we've ever had."

Rose Tattoo agree they are not really a heavy metal mob, but more of a traditional rock 'n' roll outfit. "It's very strange. When we were first formed, it was just prior to the new wave thing, about six years ago. When we came out and started playing people didn't know what category to put us in. So we were like 'Australian new wave.' We got a big following but we couldn't sincerely identify with punk. We're not a new wave band, we're rock'n'roll, but we like to play a lot harder and faster than most rockers."

Despite Angry's aggressive appearance — frightening to the uninitiated — he is a warm hearted and articulate man, keenly observant and aware of people and his surrounding. But didn't his macho baldness and tattoos present a challenge to others? "We do have some problems, particularly in Australia which is a very male orientated society. If you present a very strong male image and people want to find out 'Well how tough are you?' If people really want to fight, then we'll belt 'em."



But I got the impression Angry would be happier talking to people than fighting them. He explained that there had even been a tradition of skinheads in Australia.

"There are lots of skinheads here. When it first happened in England, it came to Australia as well in the sixties. Where I come from in Melbourne there were street gangs called Sharpies who were opposed to long hair, but were very sharp dressers. I suppose they were like the Mods, very fashionable and ultra violet. Then the Sharpies and the skinheads amalgamated. I went through all of that period. I used to be a Mod with long hair!"

Angry says he comes from a strongly working class area and it was the kind of society he identified with most. He worked on the railways and as a labourer, but singing was the career he has pursued since he left school.

"But I couldn't make singing pay. Nothing changes! I feel lazy if I have too much time off the road for holidays. We always want to get back to work."

But at least a holiday gives Angry a chance to increase the amount of tattoo work that is slowly engulfing his body.

Angry's tattoos are an extraordinary spectacle — not just a heart and 'Mum & Dad' on kneecaps, but a great writhing tapestry of colours and designs all over his arms and torso. His friend Tony Cohen is the tattooist responsible and once a year he goes over to see him, rather like you or I would have some dental work done.

"Listen, no one gets into the group unless they have a tattoo," says Angry. "I want to get some more done when we go to America. I get a lot of line work done first, then get 'em coloured in. It upsets the system for a couple of days afterwards, and takes a while for the skin to heal and the scabs to fall off. It takes about two weeks to heal. After all that needle is going into your skin about 1200 times a minute!"

First comes the line work and then five or six inches square of colouring. Is it worth it? Oh yeah. It's like Oscar Wilde

said, your body should be a work of art." I don't remember Oscar having said any such thing, but no matter. What had caused Angry's premature baldness?

"I was going bald so I shaved it all off. I can't stand to do anything in half measures. Actually I wasn't going completely bald, but it was receding a bit. I have to go all the way." Normally Angry shaves his head every day — just to keep up appearances. But at Christmas he allowed nature to take its course and suddenly found himself equipped with a complete head of hair and a beard and moustache to match. He was living on one of those idyllic Australian beaches at the time, with no one to see him. But when he saw himself in a mirror, it was a disturbing experience to see a complete stranger.

"For shaving and the tattoos is part of a complete involvement with the band and rock'n'roll. It has to be a total commitment. I've been bald for a long time now, but there are several baldies about now, like the guy in Classix Nouveau, and Buster Bloodvessel. There's quite a few in London, and I'd like to meet old Buster. He seems like a real character. I noticed that in London nobody bothered me about being a baldie. We went into a great pub in Paddington and got talking to the old guys in there, and they didn't mind what we looked like."

"As I said you couldn't get in this group without being tattooed and all of us have been tattooed since we were teenagers. Because the band is called Rose Tattoo it gave us an incentive to go further and further. The name is a deliberate contrast — between the Rose, the most delicate flower with a beautiful fragrance, and the Tattoo, which has a strongly masculine sort of reputation that you associate with sailors, bikers and lunatics."

The group are famous for their songs like the narrative 'The Butcher & Fast Eddy' and the tragic tale of 'Assault & Battery' on the last album. Angry is keen to emphasise that these are based on real people and incidents, and told how a friend of his had gone to prison for

trying to rescue a girl from rape by a gang, which led to a long running violent feud. Angry is obsessed by the processes of law, order and crime. "A lot of people think we are promoting and condoning violence. But that is entirely the opposite of what we are trying to do. I'm saying we should look at what is a big problem. Violence is a daily occurrence, and it won't go away if you ignore it. We just want people to think about it, but I always say during a show 'don't let it happen here.' I suppose it is a bit of a cliché but Rose Tattoo music is a sign of the times and we are reflecting what's going on in the world."

The Clash speak for the people in a political way. Rose Tattoo aren't committed to political change, but we are concerned about the things that go on, like Australia is having inflation and unemployment, and the Government doesn't know what it's doing, just like it is in England. The boom days are over here! The songs we write about violence come from living in a violent society. You can't belittle that. I lived in London during the riots, and a lot of people here in Australia ask me what it was like. But I felt very strange about it all. I was emotionally affected, even if I didn't understand it all. I've written a couple of songs about it. If you repress people they will fight to survive. But I don't want to sound like a revolutionary. I shall have to curb my passion!"

Angry was most upset when the band were wandering about Hyde Park, near the Serpentine at 1am when they met a kid from up north who was out of a job. When he discovered they were Australians he started abusing them for being rich young tourists. Angry had to explain they were just a rock group, working for their living. But it left Anderson shocked at the anger of the unemployed and hopeless. The working title of the song that was born out of this encounter is 'Come On Boys, Make A Stand'. For Rose Tattoo, England in the eighties was like seeing an old documentary film of the thirties.

Rose Tattoo will continue working on their next LP follow up to 'Rock'n'Roll Outlaws' and 'Assault & Battery', and it will probably be called 'Scarred For Life' which will represent a change in musical policy for the band. Does this mean they are going into laid back West Coast rock? No by 'change', Angry Anderson means even MORE aggression. "We would like to let people know we can play different things, but I think the music will be even tougher. It's gonna be a BRUTAL, SAVAGE album!" Laughter echoed eerily above the planet as Angry Anderson's voice beamed up via satellite from Sydney to London.

"Really we're a rock'n'roll band, the last in the old tradition. I'd say there is only one band better than us now — and that's the Rolling Stones."

HAMMER HORROR

Howard Johnson talks to Lips of Anvil



LA'S MÖTLEY Crüe aside, it's the Canadian quartet Anvil who've made the greatest import impact on Britain over the past few months 'Hard 'n' Heavy', the Toronto-based outfit's debut album for Attic Records (who also handle Triumph and Goddo) pulled no punches throughout, from the statement of intent made by a record sleeve which features a lethal hammer striking the heavy metal of an anvil (surprise, surprise!), right through to the outrageous sexual bravado of every lyric.

Amazingly, Anvil's music matches the image — heavy as hell with a touch of class. A comparison with the superior NWOBHM bands springs to mind and the album is well worth latching on to. Thus, I was indeed taken aback to hear the history of that disc from the lips of Lips, Anvil's lead guitarist and vocalist, when I chatted to him via a transatlantic phone link.

"The band first came together about four years ago. I'd known Robb (Reiner — drummer and band leader) since we were both kids in Toronto, and I've been playing in various bar bands with him for 10 years. Dave (Allison — rhythm guitarist/vocalist) joined up with us

through an ad in the paper and Ian (Dickson — bassist) was found in a rehearsal hall in Toronto. It was in that hall, used by all of Toronto's bands from Rush to Joe Blow And The Miracles, that we got things together, rehearsing for 10 months and writing three albums worth of material. In fact, 'Hard 'n' Heavy' was meant to be a demo tape(!) but the cost of recording such a vast amount of songs for a demo was getting to be ludicrous. We knew we'd have to recoup something so we decided to release the album on our own label, Splash Records, in a limited edition of 1000."

When this first album appeared, the moniker of the band was not Anvil, but Lips, and the sleeve was a huge smacker mark (rather in the 'Whoops, Scotties' mould) emblazoned with the Lips logo, while connoisseurs may care to note that Dave Allison's photo on the double-H Anvil LP still retains lipstick traces — look at the drum behind him and you'll see what I mean! Anyway, Attic embraced the band soon after the release, re-mastered the indie album, induced a name change under pressure from US disco chappies Lips Inc and Anvil were red hot and ready.

"Since the album's release we've been everywhere in Canada — from New Brunswick to Victoria Island — playing all the clubs and we also did the Girlschool support slot, playing fairly big halls. The scene in Canada for upcoming heavy metal bands isn't particularly

promising. There's a prejudice against them in the bars 'cos of the volume at which they play. Still, there has been progress from when we were rehearsing four years ago. All the other bands then were playing this weird new wave stuff, but when I go down there now all the young bands are playing Sabbath and Ozzy material. What's more, there's quite a bit of radio play for the heavier bands such as Priest and Motorhead, which is a help."

But no mention from Lips of the Canadian bands who are really breaking big Stateside. Loverboy and Prism to name but two.

"I find those bands very typical, very commercial and very saleable. It's pretty heavy rock with guitars well down in the mix. I only listen to things that are really heavy and that the English people are picking up on my music is blowing me away. I've always wanted to come from England, so I'm really up on it."

Talk of being up leads nicely into a discussion of Anvil's bizarre and sexually outrageous lyrics (I guess!).

"Believe it or not, those lyrics are true, things that we see daily, the track 'Bondage' for example, is something that came out of a magazine I saw from New York City and 'School Love' was Robb's lyrical description of a group of girls he knew at high school." Well, the band certainly lead a more exciting life than I do. But will there be a broadening of lyrical horizons on

the new 'Metal On Metal' album, recently completed with Chris Tsangarides?

Yes and no. There'll be similar themes and one or two different ones. Do you know those Japanese monster films? Well, there was one monster called Mothra and that's the title of a new track, where Mothra takes over the world. One effect on that one is that we put a woman's vibrator through my pickups! (thought we couldn't avoid sex for too long!). Then we have a song called 'Jack Hammer' which is a true story. Apparently, the other guys wrote down what I said one morning when I woke up and found our bass player in bed with a young lady! I can see that Anvil and the Rods would get on famously, but would you let your girlfriend near any of these boys?!

'Metal On Metal' will be released in Canada somewhere between March 15 and April 15 but as 'Hard 'n' Heavy' has only been out in the UK for a few weeks we may have to wait for our second helping of Anvil.

"Metal On Metal' is 10 times what the first album is on every level — songwriting, playing and production. I'm really proud of 'Hard 'n' Heavy' so you know what I think of this new one!"

Anvil are pencilled in to tour Britain in Spring or Summer and, oozing potential as they do, I'd advise you to be there. But whatever you do leave the love of your life at home.



ANVIL





**MOTLEY
CRUE**



KERROSWORD! By Sue Buckley



Solution on page 46

ACROSS

- 1 He stood his ground despite criminal tendencies (5,9)
- 6 Rush's first 3 LPs collectively speaking (8)
- 7 They suffered repression (5)
- 10 Clapton's hand (4)
- 11 Yanks who held the line (4)
- 13 Quo's pipe? (4)
- 15 He puts woman and children first (5,3,5)
- 17 Once he was hotter than hell (4,7)
- 19 Label in the middle (1,1,1)
- 20 Cats gave him itchy fever (3)
- 21 Path for 8's Pete (3)
- 22 Label for 10 (1,1,1)
- 24 Where you'd see Rainbow rise? (3)
- 25 They were originally known as Son Of A Bitch (5)

DOWN

- 1 Styx's version of 'Ferry Cross The Mersey' (4,2,3,5)
- 2 and 13 Trower's 6th solo LP (2,4,6)
- 3 Cheap Trick's Rick (7)
- 4 Wet B side to 12 (3,4,5,3)
- 5 Do all R&R outlaws have one on their arms? (6)
- 8 They force it (1,1,1)
- 9 and 18 Philosophical statement from Praying Mantis (4,5,2,4)
- 12 Deep Purple's famous first single (4)
- 13 see 2
- 14 Gillan gave us the clear, turbulent type (3)
- 16 Hendrix's mentor, Chas Chandler, was bassist in this legendary 60s outfit (7)
- 17 Rainbow's entry to Babylon (5)
- 18 see 9
- 23 AC/DC's city? (3)

GRAND PRIX



THE NEW ALBUM
THERE FOR NONE TO SEE
 INCLUDES THE HIT SINGLE "KEEP ON BELIEVING"
RCA

MOTORHEAD'S BUMPER HUMPER

Chas de Whalley thought that all roadies did was hump gear and rattle keys. Then Motorhead's Steve Flood put him right

SOMEHOW OR other the Motorhead crew have got a reputation for being a bunch of bozos. Which we're not. We're all pretty crazy and go over the top occasionally, but we wouldn't be working with Motorhead if we didn't. They're just the same. A tour with Motorhead can be just like a kiddies outing — complete mayhem. But underneath the madness we're all perfectionists of a sort.

"My particular job is to look after Eddie's guitars and amps and be at hand to fix anything else electrical that may have gone wrong. That means the first thing I do when we arrive at a gig is set up a workshop and then I spend the whole day until soundcheck time slaving away with the soldering iron patching up everything from the effects pedals to one of the PA amps.

"I'm also in charge of all the spares we carry on the road and that's a constant battle trying to make do on a very limited budget. Motorhead always spend so much money on their tour production — which means the lighting and the stage sets (like the Bomber) — there is never quite enough left over to keep the backline amps and speakers and leads in tip top condition. It doesn't make my job any easier but it's something you come to live with.

"Once the show begins then I'm at my post, stage left behind the amps with my eyes glued on Eddie. If he breaks a string or goes out of tune then I have to be there within seconds to help him out. It's the same if anything goes wrong with his amp. I always have a spare one set up for him and I can swap them round for him now so quickly he sometimes doesn't realise himself that anything's amiss. I have to be really on the case and together because if I foul up then my job's gone. It's no use going into the dressing room afterwards and saying 'Sorry about that, man. I wasn't watching. I was a bit out of my head, you know?' You have to be absolutely dependable and deliver the goods every time because the band's reputation relies upon it.

"I used to do the same job for Brian Robertson in Thin Lizzy before I joined Motorhead three years ago. Eddie is very conscientious about his sound too. But unlike Brian he doesn't always know how to get it and he looks to me to help him out. He goes for quite a strange sound. He likes it very topky and very dirty, which is an unusual, tricky combination. As a result he gets into horrendous feedback problems. The only pick-up that will give him the bite he wants is DiMarzio but unfortunately it hits a small peak at exactly the same tone frequency Eddie likes so it resonates and feeds back like hell! I've finally found one

pick-up that doesn't do that but I've got a whole box of them which we used only once or twice and then thrashed because they weren't good enough and didn't get the sound he wanted.

I've been working on his second guitar too. On the 'Ace Of Spades' tour he was using a Fender Stratocaster as his main guitar and carried a Les Paul as a spare. The moment he went out of tune — or I thought he went out of tune — I'd rush on with the Les Paul. But the string lengths are different on the two guitars, which made it confusing to play when I kept swapping them over. So we decided to ditch the Les Paul and get a Strat as a spare.

"Believe it or not it was hell's own job to get another Strat that not only looked the same as the one he already had but played the same and sounded the same too. There was far more to it than simply fitting identical pick-ups and sitting down with a micrometer to make sure the action was the same too. Every guitar has its own character, you see, and the only way you'll get two pretty nearly identical to each other is if they've both come off the same production line on the same day with consecutive serial numbers.

"But Eddie's pretty flexible compared with Lemmy. He's had the same stage gear now for almost 15 years, and he refuses to play anything else! His old Rickenbacker bass has finally given up the ghost and won't stay in tune any more. So I'm having it rebuilt. Normally you'd expect to scrap the fretboard and keep the neck. But even though Lemmy's fretboard is worn almost flat he's fallen in love with it so we'll have to tailor the new neck around it.

"In reality though Lemmy isn't a purist when it comes to the bass. The fact is he isn't really a bass player but more of a frustrated rhythm guitarist and he plays that way too. It's one of the reasons why Motorhead often sound more like a five piece band and not a trio. They also have to be the only band where the vocal sounds lower than the bass.

"Normally you'd expect to hear the vocals coming out of the horns in the PA stack and the bass coming out of the lower mid or bass bins. Not Motorhead. Lemmy's bass is so 'stringy' it comes out of the horns while everybody knows how deep and growling his voice is. The only band to compare them with is the Pink Fairies with Larry Wallis — but that was years ago.

"They don't actually play very loudly. Compared with a lot of other bands they don't carry much of a backline. Lemmy uses one, maybe two Marshall stacks and Eddie uses two or three, depending on the size of the gig. But they have an enormous amount of volume coming at them through the monitors. The sidefills knock out something like 5000 watts — which is about the same size as the whole PA in a club like the Marquee — so there's no hope at all of working up a good vocal mix because the vocal mikes are picking up so much of the band you can't get any separation at all.

All three guys in the band are going deaf too, but I dread to think what state the audience's ears are in. We go out with a lot of PA. For Port Vale last year we used 117,000 watts — which was about seven PA hire companies' entire



STEVE FLOOD: not all mayhem and madness

stock — and that was computed by what the speakers could actually handle not by the theoretical output of all the amps added together. At the Hammersmith Odeon last time I think we used 90 separate amplifiers on the PA and they gave us something like 21,500 watts. People like AC/DC claim to have more powerful PAs but we calculated that if they actually had 35,000 watts, like they say, then every single speaker in their system would have to be handling 400 watts, and that is simply not possible.

"It takes about 10 hours to set up for a Motorhead gig, although we did it once in Ireland in under three. We normally arrive at the venue between 8.00am and 10.00am and because everybody is still recovering from the night before we don't work too fast. But we like to make sure everything is done properly. Taking it down is different though.

"I think Motorhead's crew holds the record for stripping a stage and filling two articulated lorries. 54 minutes from the moment the band came off stage to the moment we shut the doors on the last truck. The thing is that three hours spent loading out is two hours wasted drinking time. Or if you're one of the drivers and you've got an overnight trip in front of you it means two hours wasted driving time. So if nobody works very hard at load-in everybody chips in at the end of the evening.

"We rarely stay in hotels, basically because there's not a lot of point checking in somewhere at one o'clock in the morning if you've only got to get up again at five to drive two hundred miles to the next gig. So we usually live on the bus which has bunks for everybody in the crew. It does get boring after a bit. You come out of the show, get on the bus, get washed, go to sleep and wake up outside a big concrete building, load in, do the show, load out, back on the bus and wake up in front of another big concrete building. And you don't tend to sleep very much either.

"We freaked out one driver on a European tour because he couldn't believe that none of us had actually gone to bed for 10 days! So all that 'No Sleep Till Hammersmith' business is basically true. Except that the phrase was first coined a couple of years back on a 'No Sleep Till Germany' French tour.

"When it comes down to it, it's a job like any other, and it certainly isn't glamorous. It can play havoc with your personal life but that's getting maudlin about it. I couldn't recommend it to anyone, but I can't see myself doing anything else."

I'M A 15 year old female who has recently been introduced to Heavy Rock, and would now like help in finding out any information about Meatloaf, Rainbow, Motorhead, and many others. Would like penpals anywhere, male or female, all letters replied. — **Fran Carter, 1 Kipling Close, Worcester, West Midlands.**

I AM a 21 year old Indian boy and find it difficult to go to gigs on my own. I would like very much anyone between the ages of 18-25 to accompany me to gigs. I'm into UFO, Scorpions, Black Sabbath, Bad Company. — **H S Dhillon, 2 Park Retreat, Off Suffragette, Smethwick, West Midlands.**

I AM a 17 year old 1/2 punk 1/2 mod (I like both) and I picked up this mag, and had a quick look at it and bought it. But I don't quite see what is so great in "Heavy Metal" even after reading it... I would like to hear from someone who likes Heavy Metal and find out WHY? and to exchange ideas. Write to — **Stuart Peacock, Hallhill, Kilbarchan, Johnstone, Renfrewshire.**

ANY MALE headbangers out there, 16+ looking for a little female friend? Well I'm here! (Don't all 'Rush' at once!!). I'm 16, lovable and into AC/DC, Maiden, Whitesnake, Saxon and many, many others. So common all you good looking male headbangers and drop me a line, especially Angus Young and Clive Burr lookalikes!! — **Sue 'Witch' Stock, 54B Avenue Road, Rushden, Northants.**

ANY FEMALE headbangers like to get their pens to paper and write to a set of loons down here at the edge of the world. We're into Gillan, Kiss, Motorhead, Rush, Sabbath, Blizzard of Ozz, Priest, Slade, AC/DC, Magnum and Blackfoot. There's four of us, put us together and you get the Loony, Meaty, Metallig, Masters, Meddling with Rock and beating our brains out every five minutes. So any young gorgeous gurlies 13-14 years old get writing now to: — **L.M.M.M. HQ, 8 Hackforth Walk, Bricknell Avenue, North Humberside, HWLL.**

I'M AN 18-year-old female headbanger who is looking for other HM freaks to go to gigs with (as none of my mates have decent taste in music). I'm a long standing fan of HM/HR — specially into the likes of Hawkwind, Queen, Sabs, UFO and Led Zep. — **Kerry, 5 St Bennet's Grove, Carshalton, Surrey.**

LONELY GIRL (17) in desperate need of a friend 17-20 to go to gigs, discos and pubs with (either sex). I love listening to Deep Purple, Sammy Hagar, Styx, Judas Priest, Angle Witch and many more brilliant bands. Better warn you though just a beginner in HM/HR and still have loads to learn. I'm a shy person and have no friends into my type of music. So anyone in Durham or even Newcastle areas please write to me. If possible a recent photo of yourself. Thank You. — **Karen Maddison, 41 Dene Park, Esh Winning, Durham DH7 9JE.**

I'M A 17-year-old female HM fan/biker and I'd like to write to any male HM fans/bikers 18 or over. (Any likeness to Bon Scott, Rob Weir or

PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. But if you want to make sure that your Penpals request gets into Kerrang! just fill in the form on the page opposite and send the fee.

Dave Coverdale etc will be answered immediately). My fave group is AC/DC and I'm also into Scorpions, MSG, Motorhead, Saxon, Maiden, etc. So come on you long-haired hunks get writing. By the way I've got a brilliant sense of humour, oh and please send a photo, if possible. — **Karen Lister (known to everyone as Kaz), 133 Summerhill, Sutton-hill, Telford, Shropshire.**

LONG HAIREd 18-year-old into AC/DC, Priest, Saxon and Ozzy would like to hear from female around same age. — **Shaun, 52 Pendle Road, Denton, Manchester.**

WANTED, MALE penpals between 20 and 25 years, must have long hair, and be scruffy, dirty and nutty. I'm into Quo (esp), Sabbath, Motorhead, Gillan, Girlschool, most HM bands, Fast Eddie and John Coghlan look-alikes welcome. All letters replied to. — **Angela Murrihy, 93 Spencer Street, Kidderminster, Worcs. Age 18.**

MY NAME is Timothy and I am a 14-year-old headbanger, into Nazareth, Slade, Scorpions, AC/DC, etc. I have a mate called Mike who is into these groups as well, he also likes Deep Purple and Motorhead. We would like to get in touch with any headbanger in the Bristol or Clifton area especially. — **Timothy Gillingham, The Grange, Sutton Wick, Bishop Sutton, Nr Bristol.**

I WOULD like to write and perhaps meet male/female headbangers in the Birmingham area. I'm 23 and into Priest, Quo, Whitesnake, Rainbow, Tygers, Saxon, Boston, Styx and bikes. — **Penny Knight, 15 Oakfield Road, Erdington, Birmingham B24 8AG.**

TWO MALE headbangers age 16 and 16 into Motorhead, Quo, Judas Priest, and Black Sabbath. Wish to write and meet two female headbangers into any heavy rock but that Coverdale crap! All letters answered, photo please, females between 15 and 18. — **Big Dick 2 and Fast Eddy, 97 Poplar Road, Cleethorpes, South Humberside, DN35 8BR. Humberside and Yorkshire area only.**

19-YEAR-OLD male, into BJH, Led Zeppelin, T Dream, Hawkwind, HM, Art, Peace, Countryside and walking would like to hear from a female, 17-20 with similar tastes to write to or perhaps meet. — **Jon Taylor, 88 St Peter's Road, Podmore, Stourbridge, West Midlands.**

HI, ARE there any male headbangers out there aged 18 and over into Led Zeppelin, Deep Purple, Black Sabbath, etc. If so our names are Sandra and Julie aged 17 and 17. We like going places such as clubs and concerts. We'd like penpals to live in the Manchester area. — **Sandra Thorn-**

ton, 3 Field Street, Salford 6, M6 5WD, Julie Hackett, 31 Chartwell Close, Salford 5, M5 4JT.

WANTED, FEMALES into HM, AC/DC, Motorhead, Saxon etc, 13-14, photo appreciated, all letters answered. — **David Adams, 12 Bollin-barn, Macclesfield, Cheshire, SK10 3DL.**

I AM a 12-year-old male headbanger who would like a female headbanger to write to who also likes Motorhead, Gillan, Maiden, Scorpions, Quo etc, around the same age. — **Phil Collis, 43 Park Road, Coalville, Leics LE6 3AE.**

I AM an out of work, bored female rock fan. I'm 17 and I live and breathe bikes. So any David Coverdale or Philthy Phil look-alikes who own a Triumph or any other big beautiful bike and fancy writing what are you waiting for? Put pen to paper now. In fact any nice, friendly, loony rocker into Foreigner, Gillan, Whitesnake, Deep Purple, Hendrix etc drop me a line. — **Carol Parker, 4 Junction St, Dudley, West Midlands.**

I AM a 17-year-old male headbanger into AC/DC, Priest, Tygers, Motorhead, Triumph, Saxon, Rainbow, Snake and most HM bands going. I'd like to write to male or females (preferably females) in the Manchester/Stockport area, or anywhere really to swap news, views and info or a possible meet. 16+ age group. All letters answered. — **Andy Sadgrove, 19 Handley Close, Stockport.**

OK EVERYBODY out there! Stop looking at all those other penpals. Stop everything you are doing, get a pen and a piece of paper. Write to me because I'm a bit peed off at the moment. I'm a male (Hedstotta) headbanger 19-year-old, on the dote, into Motorhead, AC/DC, Blackfoot, Trust etc. I'll reply to all letters. — **Ian Ash, 14 Summerfield, West Pelton, Stanley, Co Durham DH9 6RY.**

SINGLE, LONELY 16-year-old lead vocalist with a young HM band, also into Sabbath, AC/DC, Rush, Maiden, Saxon, UFO. Seeks attractive female rockers 14+ preferably within easy reach of where I live. Photo if possible. — **Martin Cowap, 298 Chester Road, Helsby, Cheshire WA6 0QJ.**

I AM a 16-year-old headbanger from Sweden. I would like to have a headbanger penpal from the UK. I'm into bands like AC/DC, Iron Maiden, Motorhead, Saxon, Quo. I would like to hear from male or female headbangers between 15-18. — **Erik Conradsson, Frejs Vag 32, 91020 Horenefors, Sweden.**

I'M AN 18-year-old girl and would like penpals of either sex. I'm into Whitesnake, Venom (Newcastle), Judas Priest, AC/DC and many more. Photo appreciated and all letters

answered. (ages 17-24). — **Anita Gray, 65 Wiltshire Gdns, Walls-end, Tyne and Wear NE28 8AL.**

I AM an 18-year-old female, heavy rock fanatic who loves going to gigs and listening to rock music from the heaviest sounds to rhythm and blues. Some of my favourite music comes from great bands as AC/DC, Scorpions, UFO, Whitesnake, MSG, and Foreigner. I have an undying passion for long haired male headbangers (the Coverdale or Gillan type) and am dying to write to any male out there who fits the above description, to meet and go to gigs with etc. Anyone interested? Then get in touch with. — **Lesley Needham, 25 The Crescent, Seghill, Cramlington, Northumberland NE23 7SL (Newcastle area).**

HI YA heavy's, I'm a lonely female HM freak and I'm looking for a lonely male HM freak to get to know and exchange news with, I'm really nuts on AC/DC, Rainbow, and Rush. I'm at boarding school at the minute but when I'm home Cramlington's my digs. So write away all letters will be answered. See ya. — **Fay, Cheviot Dorm, Brownrigg School, Bellingham, Hexham, North/Land.**

I'M A female rocker, age 16+. I would like female/males 16+ to write to. I'm into Led Zep, AC/DC, Rush, UFO, Ozzy, Schenker, Van Halen, Whitesnake, Benatar (Pat). — **Fiona Johnstone, Ty Gwyn, Waunfaws, Caernarfon, Gwynedd LL55 4AZ.**

HI, I'M a female headbanger. I am looking for company of female/male penfriends. I am into all heavy metal. I like Jimi Hendrix too. I am 16 and like someone 16-18. — **Karen Sullivan, 50 Pantglas, Pentwyn, Cardiff, S. Wales.**

18-YEAR-OLD male headbanger, into AC/DC, UFO, Rush, Krokus, Rainbow etc, would like to get in touch with female headbangers in Cardiff area for gigs etc. 16+. — **Mike Dando, 128 Kings Road, Canton, Cardiff.**

TWO FEMALE HM Freaks into Foreigner, Meatloaf, Kiss, Triumph, Scorpions and many more, would like to get in touch with two male HM Freaks who are 16+ and would like to get together. — **Tracey Clark and Debbie Rollinson, 167 Central Drive, Coseley, Nr Bilston, West Midlands.**

I AM a 16-year-old male who is looking for any females or males to write to. I'm into Deep Purple, Rainbow, Gillan, Whitesnake, AC/DC, Saxon, The Rods, Foreigner and most heavy metal groups. — **Jim Clark, 18 Achray Place, Townhead, Coatbridge, Scotland ML5 2JD.**

WE ARE two female headbangers aged 18 and 21, looking for two male headbangers 19+ who are into Iron Maiden, Rush, Motorhead, Saxon etc. Likes freaking out and bikes. — **Linda McAnally, Sandra Terras, 9 Leslie Terr, Prestwick, Ayrshire, Scotland.**

ARE THERE any lonely girls out there who are into Rush, Rainbow, AC/DC etc, and need a fella of the age of 17 to go to concerts around London area, if so please write to me. — **David Aagaard, 3 High St, Cowden, Edenbridge, Kent.**

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SMED YOU are the sunlight in my growing. Babe.

PENFRIENDS

CALLING ALL HM freaks male or female, 17-20, into all Rock bands. Write now and hopefully meet at a later date to go to pubs, gigs, etc. Would help if lived in London. But not important. Write now John Murray, 57 Fairway Avenue, Kingsbury, London, NW9 0EL.

GIRLS I'M 29, lonely and a HM fanatic into Maiden, Sabbath, Saxon, Whitesnake, Witchfynde, Priest etc. I need company for gigs and other times. OK get pens to paper. Will answer all replies. Box No K7. **BOHEMIAN GUY** of 31 years, into all types of music but mostly the Who, Whitesnake, Led Zeppelin,

Gillan. Needs independent female, age immaterial, into same — for company and to go to gigs with in the Reading London area. Write or phone. Sidney Harlow, Flat 6, 92 Wokingham Rd, Reading, Berks, Tel. Reading 661460.

SHY MALE Rocker would like to hear from similar females, 18-24, into Rush, AC/DC, Zep, Sab, etc. I'm 24 years old. Box No K8.

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M.S.G.	—	1	—	1	—	—	—	2
PINK FLOYD	5	6	2	4	—	1	1	—
RAINBOW	5	8	2	6	1	2	2	2
ROLLING STONES	2	1	2	—	—	—	—	—
ROSE TATTOO	—	2	—	—	—	1	—	1
RUSH	6	8	2	7	1	1	1	2
SAXON	2	7	2	5	1	1	1	1
SCORPIONS	3	5	1	4	1	1	1	2
STATUS QUO	10	4	3	8	1	1	1	1
THIN LIZZY	12	6	2	5	—	1	1	2
UFO	6	7	1	3	1	2	2	2
VAN HALEN	—	2	1	2	—	—	—	—
WHITESNAKE	5	7	2	5	2	1	1	1
YES	9	3	2	2	—	1	1	—

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GUITAR HEROES

Snowy White

(Thin Lizzy)

WHEN DID YOU BEGIN PLAYING THE GUITAR: When I was 10.

WHY DID YOU START: Why not?

FIRST TYPE OF GUITAR: A Hofner. Something Nasty! It was cheap and hard to play.

MUSICAL TRAINING: None.

EARLY INFLUENCES: The Blues.

FIRST PUBLIC PERFORMANCE: A youth club when I was 15.

FIRST APPEARANCE ON RECORD: Can't remember — it's too long ago!

RECORDING BANDS VINYL APPEARANCES: All sorts of things — I can't remember all the individual ones.

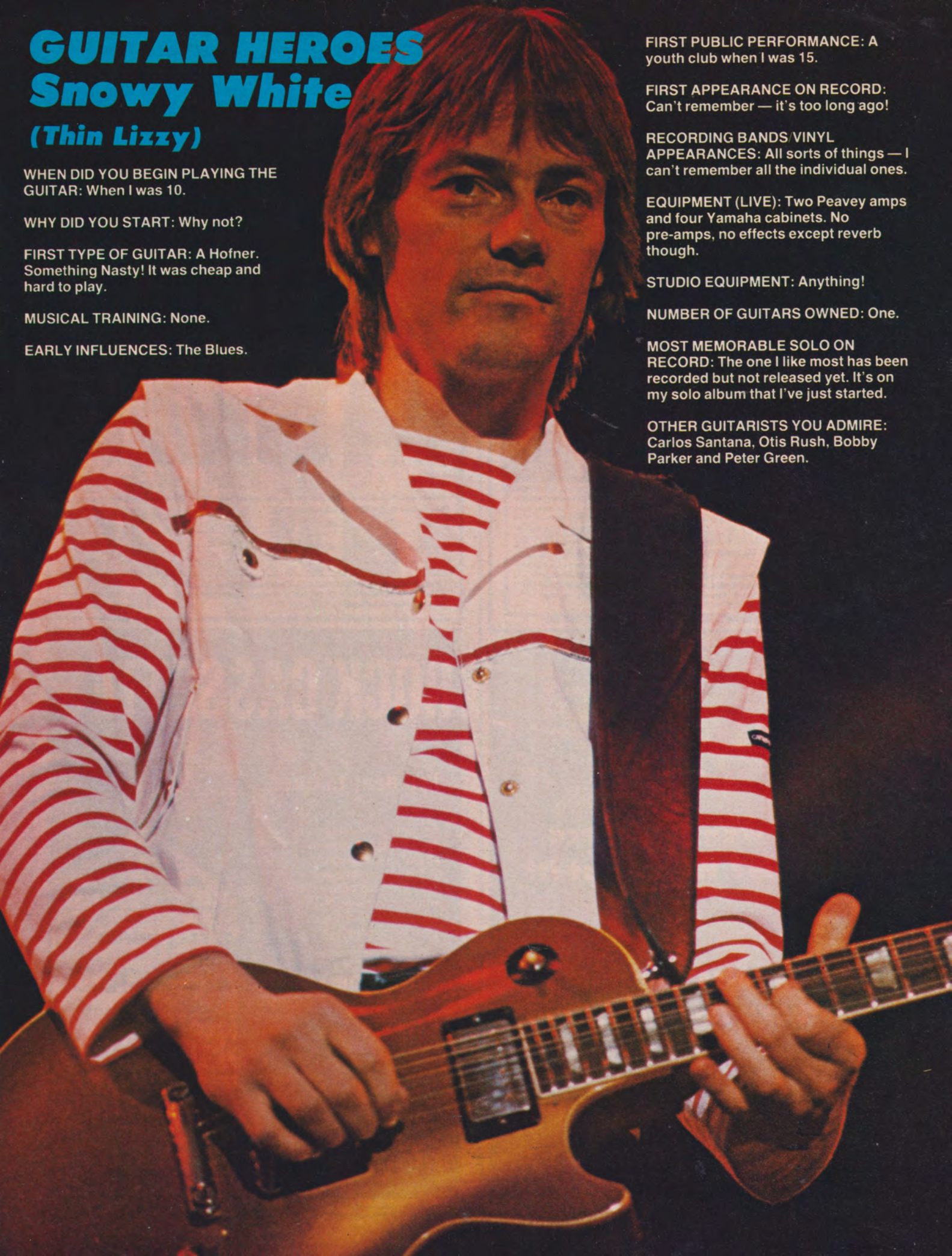
EQUIPMENT (LIVE): Two Peavey amps and four Yamaha cabinets. No pre-amps, no effects except reverb though.

STUDIO EQUIPMENT: Anything!

NUMBER OF GUITARS OWNED: One.

MOST MEMORABLE SOLO ON RECORD: The one I like most has been recorded but not released yet. It's on my solo album that I've just started.

OTHER GUITARISTS YOU ADMIRE: Carlos Santana, Otis Rush, Bobby Parker and Peter Green.



TANK



SPIDER



LETTERS

Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.

OOPS — DID WE MAKE A BOOB?

I WOULD just like to say how much I have enjoyed every issue of Kerrang!, until I turned to page 27 of No. 10. Yes, you guys have really blown it. Your pathetic Judas Priest/Penthouse Pet spread is the most diabolical insult to your readers that you could have managed. In one foul swoop Kerrang! has plummeted from being 'The Times' of heavy rock to being the 'Daily Star'. No wonder heavy rock is damned for being sexist if the critics see this sort of trash. If your readers want to read porn then they will buy it — and not Kerrang!

It may have escaped your attention that heavy rock is the reason your paper is purchased by anyone at all and it would be in your interests to treat your readers and the music with a great deal more respect. I will be buying the next Kerrang! to see what reaction there is in the letters page to this subject, and also to see if you have printed any more similar rubbish. If you have, then it will be the last copy I buy. — Edward Pinnell.
● Oh gawd. Don't turn to the centre spread.

WE ARE two gorgeous, sexy, randy nymphomaniacs (or so we're told) writing to comment on the quality of your . . . um . . . well . . . (dare we say it) . . . crappy mag . . . what's it called? Kertwinkle is it? Well anyway to get back to the point 'what point?' you may ask — the point about the quality of Kerbeano of course (or lack of it!) Every week we have to buy four copies of Kerplayhour for

the luscious lads who visit us regularly.

Anyway, to get to the point, each of the four copies we buy are exactly the same, how boring can you get? Printing four copies of such trash — you do only print four copies don't you? — God we hope so — there can't possibly be more poor sods who buy Kerdandy can there? But we must admit that Dave Lee Roth of Van Halen is rather . . . cor . . . drool (slight orgasms from Loll and Lou) gorgeous, sexy, randy etc. (where have we heard that before?) Lemmy isn't bad either even if he does dunk his hair in shit every morning!

Anyway, here's a poem about your 'dead good' mag (PS there's no rhythm to it — but who needs rhythm when you're gorgeous, sexy, randy and nymphomaniacs?!)
A is for A pathetic mag
B is for a Bummers mag
C is for a Crappy mag
D is for a Drag mag (note the rhyme!)

E is for an . . . ett —

Oh forget it, it's so naff (your mag that is) that we can't be bothered about thinking what to write. Anyway have to go — the lads are waiting. — Love to all your readers (however dumb they are) from Two gorgeous, sexy, randy nymphomaniacs.
PS: A nude photo of Dave Lee Roth wouldn't go amiss or even one of Michael Schenker.

I THINK you were a bit unfair with that spread of Judas Priest and Penthouse Pet in Kerrang! No 10.



From issue 10

Now the way I see it, that was done solely for the pleasure of the male readers. To make it fair and give some pleasure to the female readers, you should've had Priest romping around in their undies in the final picture.

However, I have an offer to make that I feel would compensate for the lack of consideration for the female readers. I, for no fee whatsoever, will pose in the same sequence of pictures as Priest and whatsername, with four of my female friends doing the same thing (y'know, seduction 'n all that) to Michael Schenker. I'm 21 so old enough to participate in such antics and will ensure that my colleagues will also be of age. I'm sure there are no shortage of red-blooded females who wouldn't mind seducing the most delicious man in rock. Anyway, what do you think?

As an extra bonus, we (us females that is), will prance about in our undies, so as not to embarrass Michael. Incidentally, if Michael is not available how about Steve Perry of Journey, or Billy Squier or even Geoff Barton! Hoping to hear from you soon. — I remain, yours faithfully X, a Sue Barker lookalike (supposedly) from Wythenshawe, the rock 'n' roll capital of South Manchester.

USE YER 'ED

I FOUND the attached article in the Clair Rayner page of the Sunday Mirror today. Perhaps they ought to print government health warnings on HM records, like on the fag packets:— Warning by HM Government Headbanging can seriously damage your health. — Steve Trowbridge, 37 Angrove Close, Cleveland.

Why head for death?

I AM 17 and have been a head-banger for four years. My mum did not say anything about my head-banging until two fellow head-bangers died from it.

Now she keeps on nagging at me to stop, but I don't want to. What can I do?

CLAIRE SAYS: If you know that people have actually damaged themselves to the point of dying because of bashing their own heads about in time with rock music, surely the intelligent thing to do is to find some other way of reacting to the music you enjoy.

I'd be worried, too, if I was your mum. Come on, love. Try using your head to think with for a change.

FIRST OF all, thanks for the great Alice Cooper pic (about time). Now what I really wanted to say: don't you think it's about time you had a picture (or something) of the one band you seem to have forgotten — SWEET.



SWEET

It's about time they were given some kind of a chance to prove to people they do rate with all your other rock bands today (better even).

I mean, what if no one had heard of 'Hell Raiser' or 'Ballroom Blitz'? and someone like AC/DC or Saxon released one of their tracks today. Everyone would say 'F--k me, you heard the new AC/DC single, really heavy, listen to that lead break, headbang, headbang etc. But because it's Sweet, no-one wants to know. Well I do, and nothing will make me change my mind no matter what anyone says about them. Come on KERRANG! do something before it's too late. — Paul the Sweet Freak

BEDROCK . . .



Could you please print this picture in an edition of KERRANG!. I spotted this sign while on holiday in Swanage in Dorset last year, I'm sure a lot of Gillan fans would like to know what he does in his spare time and I think I've found the answer.

Tim Ford, Sherwood, Nottingham.

KERROSWORD! ANSWERS

ACROSS: 1 Brian Robertson. 6 Archives. 7 Trust. 10 Slow. 11 Toto. 13 Dust. 15 Eddie Van Halen. 17 Gene Simmons. 19 EMI. 20 Ted. 21 Way. 22 RSO. 24 Sky. 25 Saxon.
DOWN: 1 Boat On The River. 2 In City. 3 Neilson. 4 One More Rainy Day. 5 Tattoo. 8 UFO. 9 Time Tells No. 12 Hush. 13 Dreams. 14 Air. 16 Animals. 17 Gates. 18 Lies. 23 Sin.

I AM a 65 year old headbanger who used to have long hair but now it is very short because it dropped out when I was about 61. I used to have a BSA 1,200 but now I have cut down to a Kawasaki 200. I listen to records all the time because I have a lot of spare time because I am a retired mechanic.

My favourite groups are Alice Cooper, Kiss, AC/DC, Van Halen and Girlschool. Kelly Johnson could come round my house any day, that's if I still have it in me (dirty old beast). I have quite a good collection of records, around 120 of which I do not know who to give to in my will. Where I live we have an old age pensioners heavy metal night. We meet every three weeks to join in the fun headbanging and getting pissed out of our minds. Sometimes we let some sexy female teenagers in because there are not many granny headbangers around these days. Well there never has been any.

I do not headbang any more because I am frightened of having a heart attack, specially because I don't think God will let me have my records full blast up there. I have got an old bike jacket which has got about £30 worth of badges on the front of it. When I go out in it I get quite a stare from the people in the street.

I hope you print this letter because I would like all the ancient rockers to know they are not alone. Also, I have spent my last few pennies of my pension on buying a stamp. I have been in this world for quite a long time and think Kerrang! is the best thing that ever happend to me. — **Grets.**

I DON'T know why but I've actually started buying your imbecilic magazine. I suppose it wouldn't be so bad if I was nicking it off the shelves of the local newsagents but buying it, pissing hell. I mean, I could understand myself buying your rag if you put decent groups in it but do you really think that people over the age of 13 like to read about the shitty so called new wave of heavy (ha ha) metal groups. Bleeding Saxon and Iron Maiden, what a joke. So why don't you buck up your ideas and print decent stuff like Hawkwind, Floyd early Alice Cooper and Sabbath before they had that silly midget singing for them. — **Paul 'Moron' Olin, Leicester.**

HAVE YOU ever thought how terrible it would be if everyone agreed which bands were good and which were bad? So let's be grateful for the variety of opinions expressed on the letters page eh? Having said that, did you BELIEVE the letter in Kerrang! No 10 from Mark Phillips (snigger)?!! I thought such pitiful things were allowed to die at birth. I mean, why waste public money teaching them how to write when there's no chance of them ever writing anything sensible? On the more positive side, thanks for the fantastic photo of the Texan boogie kings ZZ Top. And how about a mega-article on the best thing since sliced mod, the almighty DIAMOND HEAD? — **Cheers, Dave Lee Wrath**

I RECENTLY bought Deep Purple's 'Last Concert In Japan' and my God, it's awful. Never before

WHAT AM I?

My first is in BANGKOK but not in Rush
My second is in PURPLE but not in Hush,
My third is in STAIRWAY but not in Page,
My fourth is in SPIRIT but not in Age,
My fifth is in DIAMOND and also in Head,
My sixth is in ZEPPELIN but not in Led,
My seventh is in GILLAN and if you're no fool,
You'll have guessed it's KERRANG the best mag of all.
Keep up the good work. Jacky Gall

have I heard such a load of crap — tuning guitars, Glenn Hughes's voice (ugh puke, vomit), 'Highway Star' (spew, crap, bullshit). Get my meaning. Deep Purple were BAD with a great big B. Also, Gillan sings like a drowning fart and his band aren't any better than Deep Purple. — **Nobby the heavy, City of Arthog, Somewhere in Wales.**

I'M SITTING here listening to Led Zeppelin on my trusty stereo, reading Kerrang! No 9.

So far so good, especially the photos of Jimmy Page and Co. Then I arrive at the letters page, and Chris Brown's struck me in particular, and made me think, what kind of moron is this Chris Brown? He says 'Who Could like Led Zeppelin?' Well Mr Brown I do for starters and so do the many thousands who saw them at Knebworth. Their record sales alone should at least indicate that a few people like them. If this is not so why should eight out of their nine albums get to No 1 in the album charts.

I also believe you said that Motorhead are 'the best, loudest HM group there was or will be'. So that's your futile opinion. Who the hell cares if Motorhead are the loudest, I couldn't give a gnats fart. When I listen to a group I listen to the music, that's why I like Zeppelin so much, as they are class musicians. They do not rely on loud amplification to produce their sound and get their music across to the listener. This is what sets them apart from other groups and puts them in a class of their own.

Doesn't Chris Brown realise that if it wasn't for bands like Led Zeppelin

(who broke new ground in rock) heavy rock wouldn't have been able to exist. Disagree? Well, just think about the number of groups who made it big by following Zeppelin's style and sound. Anyway, I agree with you that the rhyme entitled HM was totally wrong — in fact it was absolute crap. It was wrong in the sense that Zeppelin are not a heavy metal outfit, a rock band maybe, but not metal.

So Chris, before you go slamming Zeppelin off the face of the earth once more, just lend an ear to a couple of their albums. i.e. 'Vol 2' or '4' and 'Physical Graffiti'. The if you can find one ounce of intelligence in your cranium you will realise the beauty and the feeling that makes these albums what they are. You may even realise why so many people still like the sound of Led Zeppelin. — **Trevor Davies.**

ON READING Kerrang! No 9 I was amazed to see that homosexual Scottish headbangers could actually write, let alone think. I am referring to the epic written about Kiss by one of them. It said that they were a bunch of poofs just because they wear make up. As any person with a brain will know it is only the group's image and part of their stage show. Just because this prat can't appreciate different rock music, doesn't mean he can go round calling groups 'a bunch of poofs'. Even I do not like all rock groups, but at least I don't insult them. This was written by somebody with BRAINS, unlike some who write in your mag. — **Steve, Handsworth, Birmingham**

RAINBOW ALPHABET

A is for Ace, 'coz that's what they are.
B is for Blackmore, the greatest by far.
C is for Carey, who left a while back.
D is for Drums, Cozy had the knack.
E is for Earth, which the boys came down to.
F is for Fan, which to be I'm proud to.
G is for Glover, bass is his game.
H is for Heaven, to where stretches their fame.
I is for the one who surrendered gladly.
J is for Jimmy, who played the bass madly.
K is for the King who had to die.
L is for the Lake in which the lady did lie.
M is for Music, the best in the land.
N is for Night, long for the band.
O is for Over the Rainbow we fly.
P is for Playing, which gets us high.
Q is for Quiet, this band is not.
R is for Ronnie, best singer of the lot.
S is for Stargazer, the wizard who flew.
T is for Tarot, the woman who knew.
U is for unite, which all fans must do.
V is for Victor, Ritchie that's you.
W is for Wolf, with him you must run.
X is for Xellent, which the band is as one.
Y is for You, without whom we can't live.
Z is for Zap, which you Rainbow give.
Alan Smith, (aged 12), Rosyth, Dunfermline, Fife, Scotland.

LIFE ISN'T all good stuff, but a great part of my life is those fantastic US rockers Van Halen. Since they opened for Sabbath in 1978 with a debut album that would kick rock 'n' roll in to the eighties, Halen really seem to be fulfilling their potential now with a fantastic stage show, and another three brilliant albums to their credit. For me they have perfected the rock lifestyle, just when all you rock fans thought you had seen the last of those hard rockin', hard livin' musicians. Van Halen, has got rock 'n' roll up against the wall, their message is simple. 'Have physical fun, play hard and make music that really rocks'. The boys are expected back in England around June 1982, and I'm gonna love it. So all you rock fans can either hit the dirt in self defence or join the attack from the stage as Van Halen goes for it all!!! — **Gary Lilley.**

OK, I have stood about enough from morons of past Kerrang! issues. But the comment (if you could call it that) from 'An inverted snob from Oxfordshire' took the final straw. This so called creature wrote in Kerrang! No 9: 'What the hell are the likes of Stevie Nicks, REO Speedwagon, and Styx doing in Kerrang! This person (to put it nicely) called Styx . . . crap. Well let me tell you boy or girl that I bet you've not heard half of Styx's albums or even attended one of their concerts. If you listened to tracks such as 'Queen Of Spades', 'Renegade', 'Half Penny Two Penny', 'Lights' and 'Come Sail Away', to name but a few, then this prat will see what versatile performers Styx are. I have been to quite a few concerts but I can honestly say that Styx excelled them all at Bingley Hall. So you see you inverted piece of crap, Styx are not only good musicians, they're bloody good performers too and to find that today is very hard. **A Styx Fan, Leigh, Nr. Manchester.**
PS: To Chris Brown from Leicester (Issue no 9) if it wasn't for the likes of groups such as Led Zeppelin, there would virtually be no heavy music.

WELL, ONCE again Girlschool's timing is impeccable. On this, their second UK tour, again they arrive in Scotland in time for the higher exams (admittedly last year they were at Glasgow a little before the exams but not much). It's all right for us West Coast HM freaks, the concert in Glasgow is on a Friday and will provide a little light relief after the rigours of a Higher Physics Exams but what about those poor buggers on the East Coast. The Edinburgh concert is on Thursday, the night before the exam. What a choice to make, you either go out and enjoy yourself and forget all about the exam, fail it and the chances of getting a job are even slimmer. Or stay at home studying, worrying, listening to your albums wishing you were there and then fail the exam the next day. Next time Girlschool, get a copy of the exam time-table and plan your tour accordingly, sparing a thought to your fans who are still at school working towards all important exams. — **Graham Clark, Scotland.**

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